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EDITOR JOHN OLIVER

GOING PLACES	180 In Britain
	182 To eat: <i>by John Baker White</i>
	184 Abroad: <i>by Doone Beal</i>
SOCIAL	189 Fashion for charity at Bowood
	191 Muriel Bowen's column
	192 The Spooners & West Dartmoor point-to-point
	194 The Curzon House Golfing Society dinner and dance
	195 The wedding of Miss Mary Goodenough and Captain J. A. F. Forbes
	196 Letter from Scotland: <i>by Jessie Palmer</i>
FASHION	197 Perfectly at home: <i>by Unity Barnes, photographs by Dmitri Kasterine</i>
FEATURES	205 Summer entertaining: <i>by Helen Burke, photographs by Bill Monaghan</i>
	208 A guest list of unspoken thoughts: <i>by Angela Ince, drawings by ffolkes</i>
	212 The cool draughts of summer: <i>by Pamela Vandyke Price, photographs by Bill Monaghan</i>
	219 The distaff side: <i>by John Baker White, photographs by John Timbers</i>
COUNTERSPY	216 View on the terrace: <i>by Angela Ince, photograph by Bill Monaghan</i>
VERDICTS	222 On plays: <i>by Pat Wallace</i>
	223 On films: <i>by Elspeth Grant</i>
	224 On books: <i>by Oliver Warner</i>
	224 On opera: <i>by J. Roger Baker</i>
	227 On galleries: <i>by Robert Wraight</i>
GOOD LOOKS	233 How to slim socially without killing the conversation: <i>by Evelyn Forbes</i>

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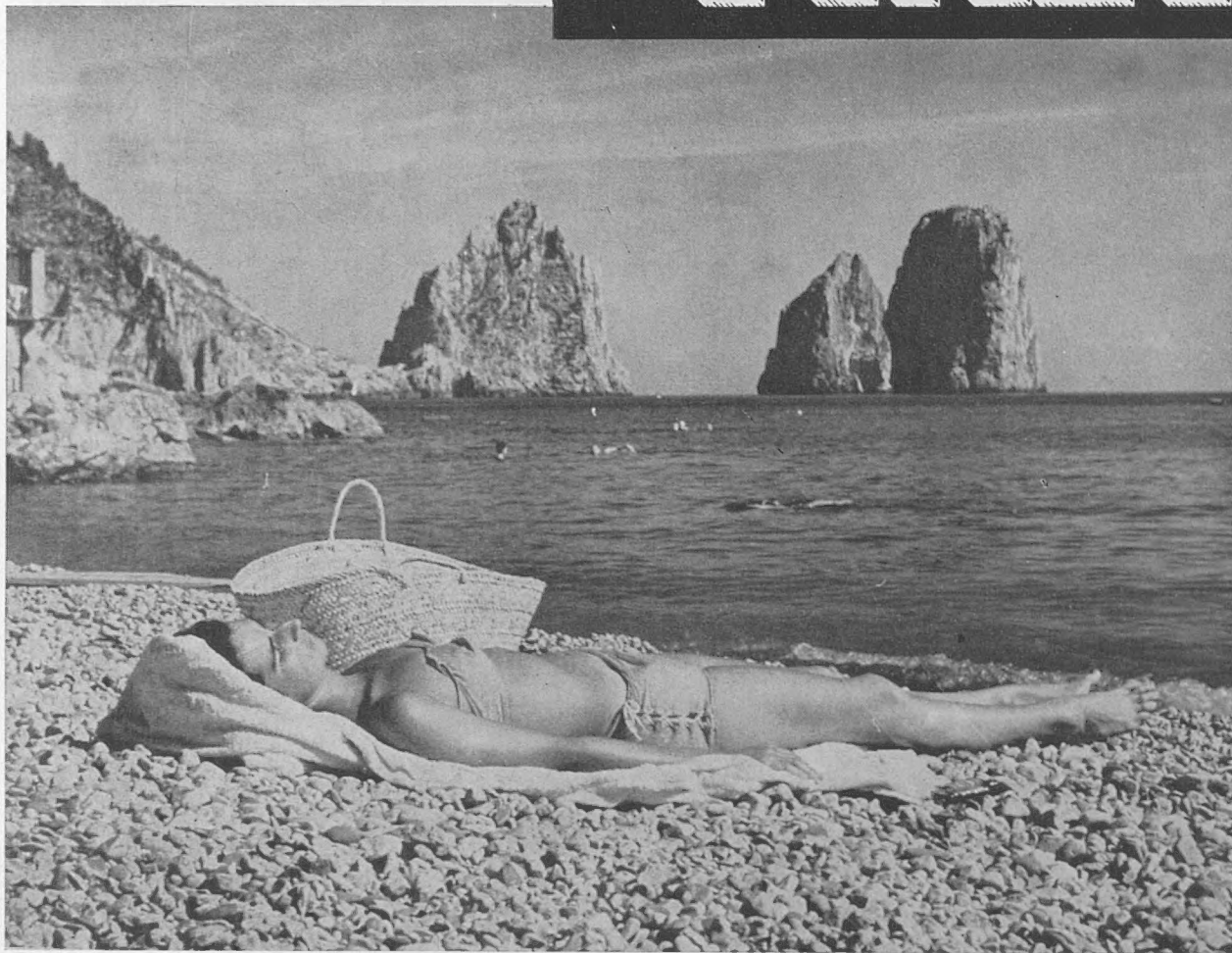


On the cover a hostess, cool as a glass of sparkling Moselle with a tray of tropic delights and French charmers calculated to make summer entertaining in 1965 the greatest. The world's best-dressed drinks come from Trader Vic's at the London Hilton—it was their chief barman who shook, whisked, frothed and garnished this galaxy for us. On the left, in a tall glass, is a Bahia, at its side a Tonga Punch and Trader Vic Sling, with a Scorpion lurking in the low-slung goblet crowned with a gardenia. In front, Plessis Pineau des Charentes, jade green Izarra frappé, and Banadry Crème de Bananes on the rocks, sophisticated but simple for anyone to make, with the candy-striped Molokai Mike on the right, backed by a fruit-lined pitcher of Wine Swizzle Cup. Photograph by Tony Evans; Lipstick; Germaine Monteil's Champagne Rose.

Postage: Inland, 4½d. Foreign 8d. Registered as a newspaper for transmission in the United Kingdom. **Subscription rates:** Great Britain and Eire: 52 issues plus Christmas number, £7 14s.; 26 issues plus Christmas number, £3 19s.; without Christmas number, £3 15s.; 13 issues (no extras), £1 18s. Canada: 52 issues plus Christmas number, £8 10s.; 26 issues plus Christmas number, £4 7s.; without Christmas number, £4 3s.; 13 issues (no extras), £2 1s. 6d. Elsewhere abroad: 52 issues plus Christmas number, £8 10s.; 26 issues plus Christmas number, £4 7s.; without Christmas number, £4 3s.; 13 issues (no extras), £2 1s. 6d. U.S.A. (residents): 52 issues plus Christmas number, \$24.00; 26 issues plus Christmas number, \$13.00; without, \$12.00; 13 issues (no extras), \$6.00. © 1965 Illustrated Newspapers Ltd., Elm House, 10-16 Elm Street, London W.C.1 (TERminus 3311) Editorial and all other departments Terminus 1234.

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GOING PLACES

SOCIAL & SPORTING

The Queen & Prince Philip will attend the R.A.F. Anniversary concert, Royal Festival Hall, 8 p.m., 29 April, in aid of the R.A.F. Benevolent Fund. (WAT 3191.)

Celebration concert, for Sir Malcolm Sargent's 70th birthday, Royal Albert Hall, 29 April. (KEN 8212.)

2,000 Guineas, 28 April; **1,000 Guineas**, 29 April, Newmarket. "A Heritage & Its History," performance at the Oxford Playhouse, in aid of the Berks & Oxon Council of St. John, 30 April.

Royal Academy Summer Exhibition, Burlington House, 1 May-15 August.

John Cavanagh dress show, Weston Hall, Shifnal, Salop, in aid of St. John's Ambulance Brigade, 1 May. (Tickets, 2 gns.)

afternoon, 4 gns. evening. Shrewsbury 2391.)

Queen Charlotte's Ball, Grosvenor House, 4 May.

Pied Piper Ball, Hyde Park Hotel, 6 May, in aid of the N.S.P.C.C. (Details, LAN 8812.)

Christian Dior London Boutique show in aid of the Royal College of Nursing, Deene Park, Corby, Northants, 6 May. (Tickets, 3 gns., LAN 5965.)

Hursley Hunt Ball, Lockerley Hall, near Romsey, 7 May.

Royal Caledonian Ball, Grosvenor House, 10 May. (Tickets, £4 inc. dinner, £3 ball only, GRO 6363.)

England Ball, Grosvenor House, 11 May. (Tickets, £3 3s., FRE 2769.)

Cygnets Ball, Claridge's, 11 May.

Annual social evening at the Fellows' Restaurant, Zoological Gardens, arranged by Ward 3, St. Marylebone Conservative Association, 28 May. Speakers: Mr. Quintin Hogg, M.P., and Miss Muriel Bowen. (Dinner tickets £2, from Mr. Ball, 42 Baker St., W.1.)

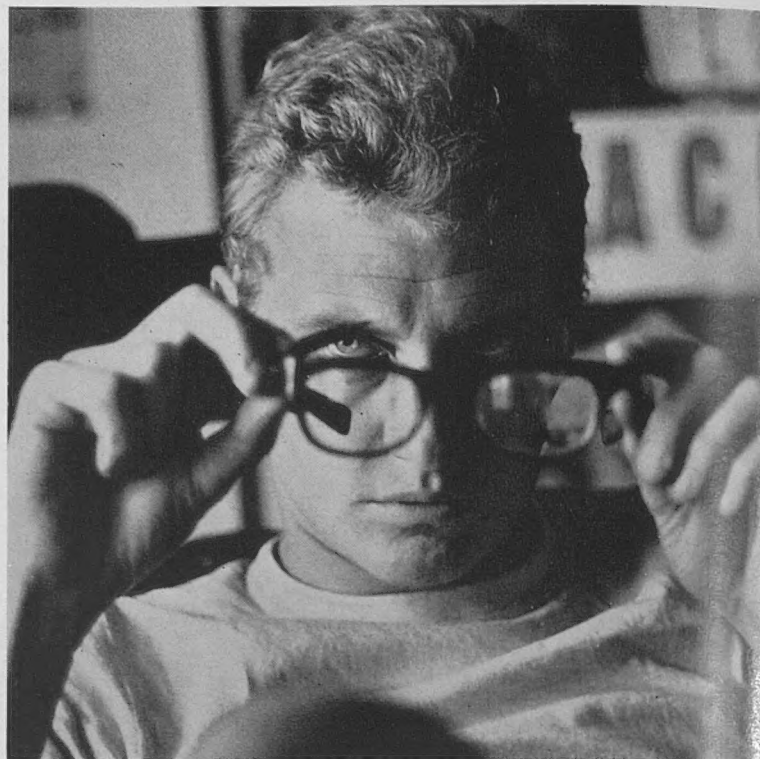
CRICKET

M.C.C. v. Yorks & Surrey, Lord's; **Oxford University v. Glos & Middlesex**, Oxford; **Cambridge University v. Surrey & Yorks**, Cambridge. Today to 4 May.

MUSICAL

Covent Garden Opera. *Il Tabarro*, Suor Angelica, Gianni Schicchi, tonight, 1 May, 5 May, 7 p.m. (last perfs.); *Billy Budd*, 29 April, 7 May; *Turandot*, 30 April (last perf.); *Lucia di Lammermoor*, 3, 6, 8 May, 7.30 p.m. (cov 1066.)

Sadler's Wells Opera. *Peter Grimes*, tonight, 6 May; *Iolanthe*, 29, 30 April, 7 May (last perfs.); *Orpheus In The Underworld*, 4 May, 7.30 p.m.;



Derek Boshier, 27-year-old Portsmouth-born ex-pop artist is having his first one-man exhibition at the Robert Fraser Gallery in London. After three years at the Royal College of Art, when he won an A.Council prize and appeared on Monitor in the company of other artists, he won a travelling scholarship which he used in India. He lives in London, produces canvases with a three-dimensional effect.

Figaro, 1 May (last perf.), 7 p.m. (TER 1672/3.)

Royal Festival Hall. The Duke & Duchess of Windsor will attend the world première of the film *A King's Story*, in aid of the English-Speaking Union's Scholarship & Travel Grant programmes, 8.30 p.m., 3 May; L.S.O., cond. Rozhdestvensky, 8 p.m., tonight and 1 May; L.P.O., cond. Pritchard, 8 p.m., 30 April; Katchen (piano), 3 p.m., 2 May; L.P.O. & Choir, *War Requiem*, 7.30 p.m., 2 and 4 May (WAT 3191.)

Royal Albert Hall. Massed bands of the Household Brigade, cond. Bliss, in aid of Adventure Training in the Brigade, and the National Association of

Boys Clubs, 7.30 p.m., 4 May (KEN 8212.)

Fairfield Hall, Croydon. Segovia (guitar), 7.45 p.m., 1 May. (WEL 8418.)

Wigmore Hall. Recital by Jacqueline du Pré (cello), and Stephen Bishop (piano), in aid of the New Bridge, 7.30 p.m., 29 April. (WEL 8418.)

SON ET LUMIERE

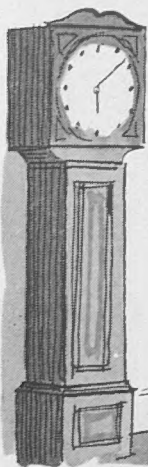
Southwark Cathedral tonight to 11 September.

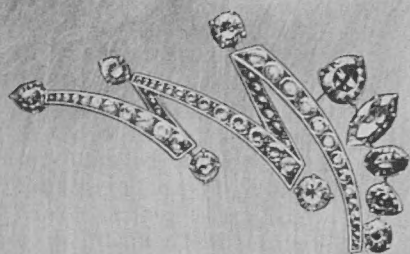
FIRST NIGHTS

Aldwych. World Theatre Season. Actors Studio Theatre (New York), *Blues For Mr. Charlie*, 3 May.

Saville. *The Solid Gold Cadillac*, 11 May.

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GOING PLACES TO EAT

John Baker White/A view of the square

C.S. Closed Sundays

W.B. Wise to book a table

Europa Hotel Restaurant; just out of Grosvenor Square (HYD 1237). The fact that this restaurant is full for lunch, less with hotel residents than outside customers, is an indication of the reputation it has created in a short space of time. The restaurant has a view over Grosvenor Square and while the decor is uncompromisingly modern, it is at the same time restful and conducive to good eating. The 3 course 21s. luncheon looked good value for money, but I fell for an excellent piece of cold salmon preceded by minestrone, quite good, and a fruit salad that was really fresh. The sweets were, incidentally, most attractive in appearance. There are four speciality dishes at 17s. 6d. and 18s. besides a wide à la carte menu. The hotel is in the Great Metropolitan Hotels group, whose cellar has an established reputation. The service was both friendly and efficient.

Wine after illness

Recently my wife suffered two severe attacks of jaundice, and was consequently barred from taking alcohol in any form for a year. Naturally she has tired of watching me enjoying my wine but, through the good offices of Mrs. F. L. Hallgarten, I have found her some acceptable alcohol-free Rhine wines, both red and white. Their name is Wunderbar, and the importers are Savermo, 1 Crutched Friars, E.C.3. They are sold in whole and half-bottles, at 7s. 3d. per bottle, and are available on the motorways. Wunderbar is derived from grape juice, first fermented then the alcohol extracted. Do not drink ordinary wine before them because they are not intended to compete with an alcoholic content. They are intended for use after certain illnesses, such as jaundice, also for children, teetotalers—and motorists. Savermo also import Traubensaft, which is fresh grape juice, red and white, at 6s. 3d. per bottle.



Norman Morrice, with beard, is one of this country's brighter young choreographers, rising through his work for the Ballet Rambert. Here he rehearses his latest, as yet untitled, work with Dries Reynecke. The ballet opens in Southsea next month and Londoners will have a chance to see it when the Rambert are at Sadler's Wells in July

A meal to remember

Date: 1 March, 1965. *Place:* Grill Room of the Connaught Hotel. *Host:* Mr. Rudolf Richard. *Chef:* M. Henri Rusconi. *Menu:* Tourte de Fruits de Mer; Noisette d'Agneau Manan; Pommes Nouvelles; Cheese Cake; Café. *Wines:* Chateauf-neuf-du-Pape (White), bottled in France, Clos Saint-Denis 1934, bottled in France, Château Suduiraut 1957, chateau bottled.

If, during 1965, I eat a better meal, better served, and better matched with its wines I shall count myself fortunate indeed. The white Chateauf-neuf-du-Pape was a perfect companion for the luscious fish dish, and though the splendour of the 30-year-old Clos Saint-Denis would have faded quickly if it had been opened too early, it made memorable drinking. The sweet Château Suduiraut was new to me; it has wonderful bouquet and flavour. In short, a lovely sweet wine. To those who may retort that such a meal would "cost the earth,"

the answer is that for two people the cost would be £10 11s. allowing a bottle of each of the first two wines and half a bottle of the dessert wine. And worth every penny of it.

Vintage declaration

Croft & Co., who have been shipping port for 287 years, have declared their 1963 vintage. They say: "For the first time since 1927 we have taken the whole crop of our Quinta da Roeda, and because of its magnificent quality this has helped to produce a very fine, balanced, wine, which we are therefore proud to offer with the utmost confidence."

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Micheal MacLiammoir, who presented his two one-man shows in London earlier this year, is giving excerpts from them for television viewers currently. I Must be Talking to My Friends, which deals with the work of Irish poets and writers through the centuries, will be seen on A.B.C.'s culture programme Tempo on Sunday

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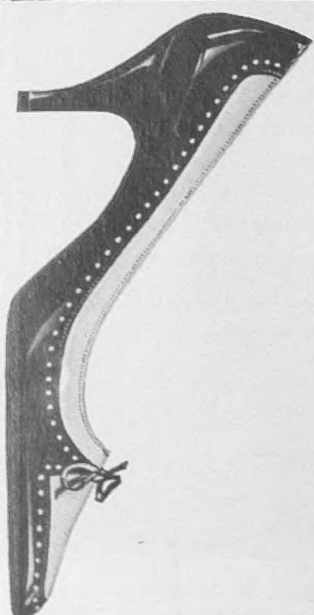
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GOING PLACES ABROAD

The Algarve, Portugal's southern coastal province, has boomed louder in popularity than any place since the Greek Islands. The charm of its landscape of orchards and hills and tiny white villages, and its massive Atlantic beaches of Mediterranean climate have inevitably become almost a copywriters' cliché. Stories of its having been "ruined" over the past five years, since people first started going there in any number are, as usual, ridiculously exaggerated: though such is its appeal that it is tempting, having found a niche there, to put other people off it.

Exaggerated, too, was the doom happy advice that holidays there were a hopeless project, since there was not a bed to be had. The truth, as I heard it, is that only July and August and early September are completely bespoken. Not May and June, and not the glorious few weeks that run from late September into mid-November, when the coast gets some of the very best of its weather. But let me not inspire false confidence: lose not a week in making bookings.

It is odd that a coastline that runs for only 100 miles should have such a variety of flavours, or be able to suit such a disparate range of taste: this could be its safety valve. For example, the Vasco da Gama Hotel, at Monte Gordo, which looks and feels rather like a beached cruise ship, suits to a tee those who like a proper cocktail lounge, a night club, a children's paddling pool, a swimming pool with another bar and a safe, shallow beach of huge and rather monotonous proportion.

Beyond the new airport at Faro lies a two mile stretch of sand bank, attached to the coast by a causeway. This is clearly destined to become a Southend-cum-Wittering, but it seems likely to stick within its own limits. Praia da Rocha had already wriggled out of its fishing village chrysalis years ago, and so there wasn't much to spoil. A few more hotels and apartment blocks, shops and cafés will no doubt endear it the more to its own particular public.

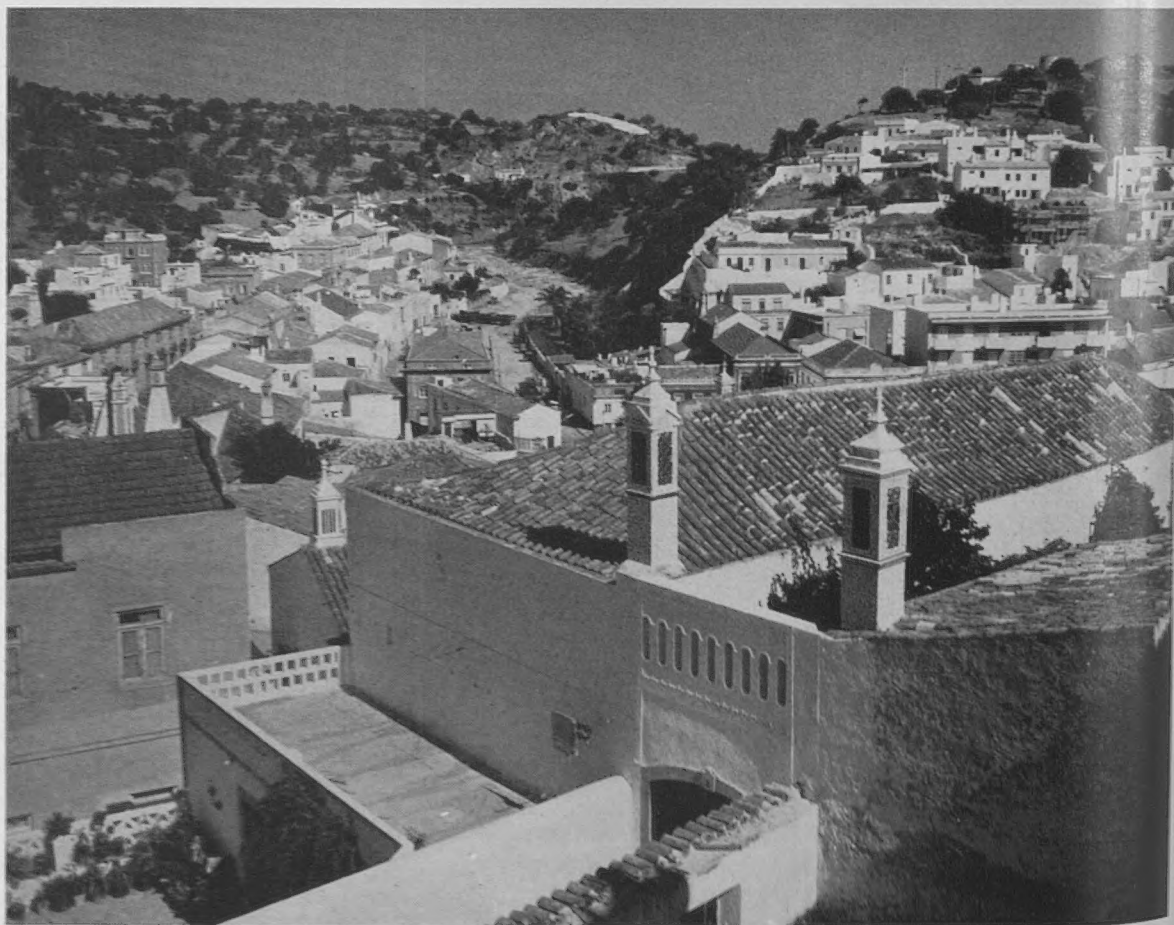
Sagres, isolated on its rocky promontory, with beaches

around it galore, has a big and most comfortable Pousada: its associations are romantic as the spot from which Prince Henry the Navigator (who never actually went to sea) planned the Voyages of Discovery; this is Browning's noble Cape St. Vincent, streaming away to the north-west in a series of blood red sunsets.

The most attractive part of the Algarve coast starts with Lagos, and runs east through a series of fishing villages, each down a side road from the main highway: Meia Praia, Carvoeiro and Armação, terminating at Albufeira.

Lagos, known in Roman times and a former capital of the Algarve, is a city of great charm and plenty of local life, only secondarily is it a resort. See, if nothing else, the church of San Antonio. The custodian of the adjoining museum will throw open its doors so that the sunlight shines full on to its magnificent gold retable, that is unique of its kind and epitomizes southern golden baroque at its most gorgeous. And have a very splendid

CONTINUED ON PAGE 186



A view of Albufeira in the Algarve



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You... Youth... Youthlimes

lunch (or dinner) at the Posso do Infante, a new but attractively rustic restaurant with a tiled kitchen opening off it: the intention is that you should see what is going on. I loved the local speciality, *porco Alentago*, an unlikely sounding dish of sauté pork, cooked with shellfish like *moules marinière*. A charming small beach, just outside the town, is graced by the Pensao Dona Ana; five of the simple rooms have private bath, and cost just £2 10s. a day for two, full pension. The best things in Portugal are almost free.

Praia da Luz, about 10 minutes' drive west of Lagos, is a small paradise. Its silvery golden beach is backed by a clutch of fishermen's houses, some of which have already been grabbed by pioneer recluses. The abiding impression is of walled gardens, with freesias, camellia, cyclamen and lilies growing with untended abandon. Most people will have to content themselves with a picnic lunch on the beach, for there is nowhere to eat or to stay. One might add, thank Heaven.

It would be idle to pretend that Albufeira is the simple

little fishing village that it once was. If it had a direction post, I would name St. Tropez but before you quail in horror, let me say that it has a very long way to go. However, its whitewashed, Moorish buildings with their tall, fretted chimneys have inspired a similar respect and desire to preserve in those who live there and plan to develop the place. Not to mention the fact that the Government now prohibits any architectural alterations to the town itself, and restricts buildings to two storeys on the headland above it.

The fishermen who land and auction the daily catch from the harbour wall still predominate over the tourists and over Young England, which has moved in in a big way. Debs staff a noisy but amusing discothèque called Seven and a Half. The building of the new hotel Sol E Mar (wonderfully sited on the beach), was richly laced with local scandal but it is now respectably owned by Rank and will charge 50s. per double room. I very much liked the Boa Vista apartments (maid service, fridge, cooker, ante-room and

bathroom), at just over £3 a day per couple. One always longs to take home a kilo of those silvery fresh sardines and fry them up, but when that pleasure palls the Boa Vista runs an excellent bar and restaurant across the street. Then in the village, Alfredo has been decorated with antiques, no expense spared, and one dines with candlelight flickering across fat, gilded angels, off a series of succulent *plats du soir*.

Another place worth mentioning is the Hotel do Garbe, at Armacao de Pera. It is perhaps the nicest building on the coast and has a superb beach, (none, by the way, are private in Portugal.) But there are few vacancies till October.

Apart from the beaches, one great pleasure here is the riding; Casa dos Cavalhos, in Albufeira, will send you out with a horse and guide for as little as £2 per day.

Pending the opening of the new airport at Faro, the best plan is to take B.E.A.'s flight to Lisbon (from £40 5s. by night, from £50 3s. by day). You can hire a car through B.E.A., and the drive down to the coast takes about five hours.



The coastline at Albufeira

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change. A singular m
doubly intriguing wh
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of flattery against the
straits and narrowst
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Sunshine on the lawn

This photograph of the Royal Family on a sunlit lawn celebrates the Queen's 39th birthday. The setting is Frogmore House in Windsor Park, a former royal home much favoured by Queen Victoria. Prince Edward, at 13 months already a notable scene-stealer, is the

natural centre of attraction, with Prince Andrew, 5, at the handle. Prince Philip, the 16-year-old Prince of Wales, and Princess Anne, who will be 15 in August, complete a picture that is obviously a must for the family album.

The new editions in a library of fashion

Bowood, Wiltshire, the Palladian home of the Marquess of Lansdowne, was the setting for a fashion show by John Cavanagh, the London couturier, in aid of the

Wiltshire Red Cross. The show took place in the Library and the Orangery, and there was a champagne buffet supper after the evening performance

Guests watch the fashion show in the Library, built by the Adam brothers



Lady Young, chairman of the Dress Show committee, congratulates models Paula Daley and Veronica Sandys



Mrs. Roger Wiltshire, of the B.R.C.S., and Mrs. S. Hancock. Centre: Mrs. Ursula Dolman in the Orangery

An ancient worship on Dartmoor

by Muriel Bowen

Rear-Admiral Sir William & Lady Jameson. On the wall behind them is a Murillo



Mrs. Carron Greig. Centre: Miss V. M. Howes, honorary secretary of the Dress Show committee

"Come on the High Sheriff!" they yelled at the Spooners & West Dartmoor point-to-point. COL. C. R. SPENCER duly obliged, riding one of his hunters to win the big race of the day. Mrs. W. G. CLARKE, wife of the honorary secretary, had given me the tip in advance saying: "Any horse can sometimes fall down but I'd say Colonel Spencer is a dead cert to win." The price, 5-1 on. LT.-COL. CLARKE, a very cheerful person, had got out of a hospital bed to be present. "I feel the better for coming—this is our big day of the year down here," he confided.

Races on Dartmoor cater primarily for horse worshippers. I didn't see a single peanut stall and there were comparatively few bookies. The air of easy informality conceals the determination to make money. "The idea that point-to-points are run primarily to give the farmers an outing is to-day a myth," said COL. FREDDIE DEWHURST, a former Royal Marine, and a picturesque figure with his grey bowler and bushy grey moustache.

"You aim to make about £800 out of a point-to-point. In Dartmoor we're poor people; our hunts guarantee for the season is no more than £2,500 whereas our friend Ronnie Wallace (Master of the Heythrop) can probably happily count on £8,000 or £9,000."

Hardy individuals these Dartmoor people, who were so obviously warmed by a day's racing in the perishing cold. Among them were LORD CARNOCK and MAJOR M. HOWARD, the joint-Masters; Mrs. IAN MILLER; LORD ROBOROUGH; CAPT. & Mrs. W. G. PEEK, and Miss RUTH COLQUITT-CRAVEN, a pretty girl who had brought a horse from North Cornwall to ride in the ladies race.

MARIA TRIUMPHANT

At the Dominion Theatre the most beloved of stage musicals in recent years, *The Sound of Music*, had a European première attended by PRINCESS MARGARET & THE EARL OF SNOWDON. The event made history. It was the first time that London has had a royal film première when the original stage musical—now in its fourth year at the Palace Theatre—is still running. Julie Andrews is cast in the role of Maria, the charming and wayward postulant, while the story and lilting score are enhanced by the wide screen.

Following the show Mr. PERCY LIVINGSTONE, managing director for Great Britain of 20th-Century Fox, & Mrs. LIVINGSTONE had a supper party at Claridge's followed by dancing. JUDGE JOHN MAUDE and his wife were there, also the HON. Mrs. VERE HARMSWORTH; Mr. NORMAN HARTNELL; SIR ERIC FLETCHER, Minister Without Portfolio, & LADY FLETCHER; and Mr. CHARLES CLORE, who told me that he is depressed by the lack of progress with his scheme to re-develop Piccadilly. "I don't think I'll see a new Piccadilly in my lifetime," he said. That would be a pity, for it is a bold, imaginative, and attractive scheme.

THE DUCHESS OF BEDFORD was telling me of

the unexpected advantages of their new house in Portugal. "Each time I go out there I get servants for Woburn. My husband says we now have far too many butlers (five) but I explain that some of them are sure to tire of us or simply get taken by our friends." Others at the party were Mr. RICHARD ZANUCK, a distinguished son of a distinguished father; Miss IRENE EDWARDS whom everybody was delighted to see completely restored to health; BARON & BARONESS DE GUNZBOURG; and the HON. DAVID & Mrs. MONTAGU.

FORMIDABLE GUEST

Every year about 400 members of the Royal Aero Club fly across the Channel to Deauville and La Baule as guests of M. LUCIEN BARRIÈRE. Recently he and MADAME BARRIÈRE were the guests of the Club for five days of parties in London. Entertaining somebody with M. Barrière's opportunities at home for entertainment isn't something you or I would readily relish. He is President of the Casino at Cannes, and his empire takes in a string of hotels, golf courses, beaches and sundry attractions at Cannes, Deauville and La Baule. The success of the five-day visit, arranged by Mr. KENNETH DAVIES, Vice-President of the Royal Aero Club, & Mrs. DAVIES can be best gauged by a remark made by M. Barrière before leaving. "We have had such a good time that we now go home in order to have what you English call 'a rest'."

JUBILEE PARTY

I asked Mr. EDWARD HEATH, M.P., the Shadow Chancellor, if he had done any organ-playing lately. He chuckled. "No. I don't have the opportunities now that I used to have." When he was "Mr. Europe" in the Conservative Government, the Continentals delighted in inviting Mr. Heath to play their instruments when he visited their cities. Now his music-making is confined to the grand piano in his set in Albany. He plays most days. "I've got more time now!"

We were talking at the candlelit supper party given by Mr. JACK LYONS, the Yorkshire industrialist, & Mrs. LYONS at the Savoy following the London Symphony Orchestra's diamond jubilee concert at the Festival Hall.

It was a glamorous party with bowls of pink roses and pink candles in silver candelabras on each table. Guests included SIR EDWARD & the HON. LADY FORD; Mr. REGINALD MAUDLING, M.P. & Mrs. MAUDLING; LORD & LADY JAMES OF RUSHOLME; SIR ARNOLD & LADY SILVERSTONE; the EARL OF DROGHEDA; and Mr. ARNOLD GOODMAN, who takes over the chairmanship of the Arts Council in two days time and who is being widely tipped as Labour's first Ombudsman. While Mr. MAURICE EDELMAN, M.P. was enjoying his pre-supper drink his wife rushed upstairs to telephone the caretaker at the block of flats where they live. Her husband had forgotten his key. "I'm afraid I am rather bad about things like keys," explained Mr. Edelman, with no apparent concern.

A clear view of the course

The Spooners & West Dartmoor Hunt point-to-point meeting at Kilworthy, near Tavistock in Devon, took place in brilliant sunshine and high winds.

There was a good turn-out of spectators who, on this course, are able to see the horses take every fence as they gallop up and down the opposite hill

Neck and neck over the last fence in the Ladies' Race, Mr. R. Lawry's *Jolly* ridden by Miss P. Asplet who came second, and Miss Una Brander-Dunbar's *Myway*, ridden by the owner, who won the race

Miss Jane de Lisle Bush and Mr. Geoffrey White, who rode *Wolverton Lad* in the Adjacent Hunts' Maiden Race



Mr. & Mrs. R. L. Scorgie in the paddock

Miss Rosemary Hancock



Mrs. W. G. Clarke, wife of Lt.-Col. W. G. Clarke, the honorary secretary of the meeting



Miss Jennie Smith leads *Easter Ray* round the paddock before it runs in the Open Race



Lt. C. R. Spencer, High Sheriff of Devon, with the Pegasus Challenge Cup which he won by riding his own entry, *Victory Spirit*, into first place in the Open Race, the big event of the day. Lt. Spencer also hunts with the Spooners & West Dartmoor Hunt



Mrs. R. E. Howard, one of the county's best known hunting personalities. Three generations of her family have been Masters of the Spooners & West Dartmoor Hunt, and her son, Major M. Howard, is the present joint-Master



Miss Sally Clark with *Hele Bridge*, a Stevensone Hunt entry, which she rode in the Open Ladies' Race

Must be sold at knock-out prices: 70 golfers

Many famous sportsmen and sportswomen were the guests of the Curzon House Club Golfing Society at its dinner-dance and auction at the Dorchester. The 70 members entered for the Knock-Out competition for the Club's Gold Cup were offered

"for sale," and early in the evening players with a medium handicap were being knocked down for as much as £140. Eliminating rounds are played by mutual arrangement and the finalists meet at Coombe Hill later this year. Last year's winner was "bought" for £100

Mr. Ted Dexter, the Test cricketer, Mr. Henry Cotton, the former Open Golf champion, and Mrs. Ted Dexter



Mrs. Valerie Robert who plays off a handicap of 28. During the auction £32 was paid for her chances of winning the Gold Cup



Mr. P. F. Jones, Mr. Charles Mason, captain of the Curzon House Club Golfing Society, and Mrs. Ann Haydon Jones, the international tennis player



Mr. Arthur Dickson Wright, the surgeon, listens to the bidding. There was a profit of £900 from last year's competition and this was donated to the Imperial Cancer Research Fund which Mr. Dickson Wright heads

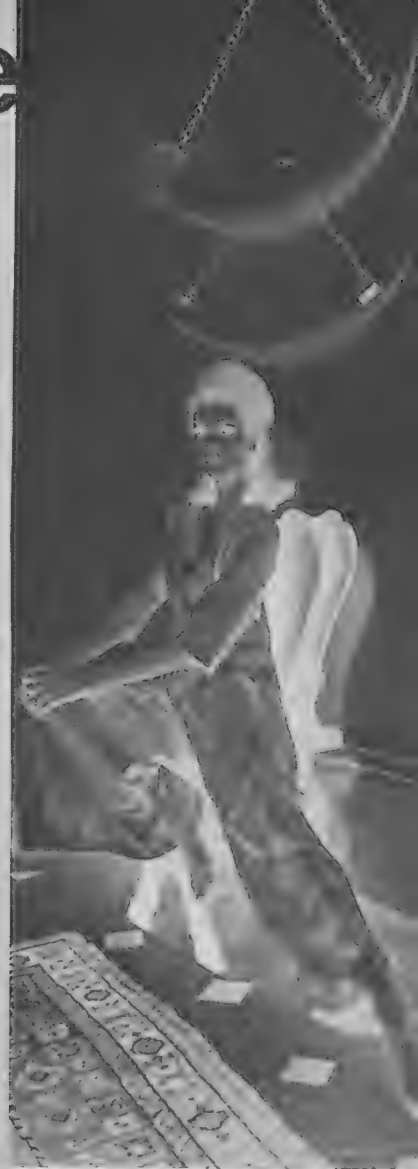
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FASHION
BY UNITY BARNES

Perfectly at home

AMONG ALL THE
EXCITING
ENTERTAINMENTS
OF THE SEASON,
THE MOST
MEMORABLE
PARTIES ARE
LIKELY TO BE
THOSE GIVEN AT
HOME; WHETHER
YOU COUNT YOUR
GUESTS IN TENS
OR HUNDREDS THE
EVENING WILL BE
DISTINCTIVELY
YOURS, CLEARLY
STAMPED WITH
YOUR OWN
INDIVIDUALITY.
NO RULES CAN
MAKE YOU A
PERFECT HOSTESS
—OR A PERFECT
GUEST—BUT READ
ON FOR SOME
DELECTABLE
WAYS TO LOOK
WHICHEVER ROLE
YOU HAPPEN
TO BE PLAYING.
PHOTOGRAPHS
BY DMITRI
KASTERINE



Make a lasting
impression in gauzy silk
pyjamas, patterned in
turquoise and amethyst,
the top banded with
crystal beads. By
Tiktiner, 56 gns. at
Woollands. Turquoise
kid sandals, by Giusti
£5 19s. 6d. at
Russell & Bromley



Cool down on a sultry summer afternoon in a crepe dress of palest blue and pink, printed on white; the bloused bodice is buttoned down the back. By Harry B. Popper, 42 gns. at Cresta Silks, New Bond Street; Marshall & Snelgrove, Bradford; Samuels, Manchester.



Rustle coolly through a warm evening in a citrus green silk dress printed with water-blue flowers. By Frederick Starke, 16½ gns. at Dickins & Jones; Rackhams, Birmingham; Joan Sutherland, Maidenhead.



Greet your guests in a sophisticated one-shouldered dress of deep green and fuchsia crepe de chine, slashed to the knee at one side. (A tiny jacket, not shown, covers the right shoulder, too.) 78 gns. Rhinestone clustered earrings, 6 gns., and bracelet, 10 gns. All at the John Cavanagh Boutique, 26 Curzon Street.





Drift through an enchanted evening in floating chiffon, apricot and green, the Dior-length skirt a-flutter with narrow pleats. By Nettie Vogues, 34 gns. at Sixty One Park Lane; County Clothes, Cheltenham; Gold kid sandals, 12 gns. at Charles Jourdan.





Relax unconcernedly in
a pair of maraschino
trousers, topped by a
strawberry-printed
chiffon blouse with a
kerchief collar. 36 gr.
at the Maxine Leight
Boutique, Hampstead.
Jade kid sandals by
Giusti, £2 15s. 11d. at
Russell & Bromley.





Look crisply fresh throughout any party in navy nylon organza, the close-fitted bodice collared and cuffed with white organdy.

By Susan Small, 12½ gns. at Bourne & Hollingsworth; County Clothes, Cheltenham.

Be the prettiest under-20 guest in the room in a short little navy and white spotted chiffon dress that bursts into a fan of pleats down the front. By Angela at

London Town, 9½ gns. at Ivor Hartnell, New Bond Street; Katherine Draisey, Birmingham; Kenneth Kemsley, Nottingham and Newark



Cuisine for the gifted

Writes HELEN BURKE : the dishes on the next three pages are frankly for the adventurous. They require not only skilled hands but in some cases strong ones, too—see especially the *Langouste à la Parisienne* overleaf. It goes without saying that the results amply repay the trouble taken, as in the case of the splendid *Ananas Marquise* shown here. It rests in a nougat bowl, but a bowl of crushed ice is much easier to prepare and just as effective.

Remove the flesh from a large ripe pineapple, taking care not to damage the shell. Slice and dice the flesh, then poach in syrup to glaze it, drain well. When cold soak the pieces in a measure of Kirsch, cover tightly and place in the freezing compartment of the refrigerator. Chill the shell, too, but tie it first in a thick plastic bag to prevent the pineapple aroma affecting other foods. Then fill the cooled shell with equal parts of diced pineapple and vanilla ice-cream. Replace the pineapple top and set it upright in the ice bowl which can be tinted with culinary colourings to complement the fruit





LANGOUSTE À LA PARISIENNE calls for strong hands. Remove the tail meat in one piece by cutting down through the under body with sharp scissors and through the soft flaps towards each side. Slice into medallions about $\frac{1}{8}$ inch thick. Lay them on a wire rack over a tray and spoon over them several coats of cold but still liquid aspic which has become syrupy. Allow each to become firm before adding the next. Decorate with strips of tomato and cucumber skin, first dipped in the aspic before placing them in position. Fix the crawfish shell on a large wedge of bread and arrange the medallions as shown in the photograph, first brushing the shell with almost setting aspic. Surround with peeled tomatoes stuffed with Russian salad, and hard-boiled

eggs filled with the sieved yolks blended with creamed butter and topped with a little dab of caviar. In between, garnish with small hearts of lettuce and, on the rim of the platter or silver tray, small triangles of aspic. I suggest the crawfish be bought cooked.

SAUMON BELLE VUE is a much less intricate dish. The one shown in the picture weighed 6 lb. Cover deeply with cold court bouillon. Bring gently to the boil, then poach for 10 minutes. Leave the fish to get cold in the liquid; make slant-wise cuts through the skin only at the head end and across near the tail and remove the skin on both sides. Trickle the thinnest possible layer of aspic over one side and decorate with a "daisy" of sliced white of hard-boiled egg, filled with the

sieved yolk. Decorate as shown.

POULARDE ROSE MARIE will be for the few to make, but when one understands the making of Chaud-froid sauce the dish is not formidable. For six servings you'll need a 6 lb. bird. I suggest a capon. Truss it as for a boiling fowl; place it in a pot with the giblets, except the liver, a bouquet garni, $\frac{1}{2}$ lb. of sliced carrots, an onion stuck with a clove, seasoning, cover deeply with water.

Bring to the boil, cover and poach until the flesh of the legs is soft, leave to cool. Strain the stock. Make a pint of Velouté sauce with it and, with further stock and gelatine, make a pint of aspic. When the bird is cold, cut six suprêmes (slices) from the breast. On each spread a fairly thin, slightly dome-shaped layer



of Parfait de Porc (obtainable in cans and tubes). Coat with a thin layer of Velouté sauce and aspic, plus a tablespoon of cream. Leave to set and finish with a thin coating of aspic.

Remove any meat left on the breast and finely chop with the trimmings from the suprêmes. Add a quarter of the bulk in pork liver *pâté* or *pâté de foie gras* and enough tomato purée to give the mixture a faint pink tone. Add $\frac{1}{4}$ pint each of whipped double cream and cold double-strength aspic and blend. When almost set, fill the breast space. Leave to become firm. Now blend together 3 to 4 tablespoons of cream and enough of the Velouté sauce and strong aspic, half and half, to coat the chicken. Add enough tomato purée to tint it pink. Put the chicken on a rack, give it

several coats of the thick but still fluid sauce, leave to set, then finish with a coat of aspic at the syrupy stage. Decorate as shown. To serve, put the chicken on a platter and arrange the suprêmes as shown. Garnish with hard-boiled egg whites filled with small skinned and deseeded tomatoes, surround with aspic triangles.

JAMBON CHAUD-FROID. Some stores—Fortnum's is one—will boil hams for their customers; it's a good idea to leave this job to experts; a ham of 9-10 lb. is best. Buy it ready-skinned, trim off excess fat. Then put it on a rack and coat well with the *chaud-froid* sauce of fairly thick consistency, but still at the pourable stage. Let each coat dry before adding the next. Let the final coat be of pale aspic.

ORANGES A LA TURQUE, for six servings, 6 large oranges, 1 lb. of caster sugar, 2 cloves and $\frac{3}{4}$ pint of water. Thinly peel the oranges so that you take off only the zest (yellow) without any white. Cut the peel into thin strips, put them in a pan with cold water to cover, bring to the boil. Remove and allow to become cold. Make a syrup with the sugar, cloves and water. Dissolve the sugar over a low heat, simmer for 5 minutes. After removing all trace of pith from the peeled oranges, put them in a serving dish. Top with the drained orange peel and strain the syrup over all. Allow to stand for 6 hours before serving.

THE BUFFET DISHES ON THESE PAGES WERE SPECIALLY PREPARED BY M. MAIXENT COUDROY, MAÎTRE CHEF DES CUISINES AT THE WESTBURY HOTEL IN LONDON AND PHOTOGRAPHED BY BILL MONAGHAN

GUEST LIST OF UNSPOKEN THOUGHTS WHILE BEING ENTERTAINED

- and some of the answers by Angela Ince

We will be delighted to dine with you on your terrace next Thursday at 7.45 for 8, and are looking forward to it enormously. (Have you seen the long-distance forecast for this month? What will you do if it rains? Shall I bring my mac, or what?)

In many parts of the world it is possible to plan an outside party two months ahead, and know the day will dawn in a blaze of sunshine. In this country, though, when you can't even be sure *this afternoon* will be sunny, planning to eat outside this time next week is laughably improvident. But there are some rules to keep mishaps to a minimum.

1. Keep it simple. Complicated courses that mean the hostess has to keep darting back to the kitchen make everyone restless, particularly the hostess. And the more dishes you have to carry out, the more you'll have to rush back in with when it rains. Since all food is glamourized when eaten outside anyway, that simple old casserole will be quite good enough.

2. A table on wheels is an asset (like the sensible trolley-cum-table with a detachable tray in slatted teak, photographed in Counter-spy on page 216).

3. Whether it's got wheels or not, put the table, and the chairs, and the guests, on a hard surface, *not* the lawn. However sunny it is today, it probably rained yesterday, and the going will be what racing commentators describe as heavy. Quite apart from the damage to the lawn and everyone's heels, the heavier members of your party will feel resentful when they see how far their chair legs have gone in.

4. Plan alternative arrangements. If you have to give up and go indoors, it will be slightly less depressing if the dining room looks as though it were expecting guests. Outdoor picnics are marvellous, but unmeant indoor ones are dreadful.

5. If the weather changes, face up to it promptly and go inside. Hostesses who peer up at the sky through a thin drizzle saying: "I think it's clearing," are not going to have many guests next time. Nothing casts a quicker gloom than watching the lettuce being rained off and strands of spaghetti whipping in the wind; particularly when the hosts are feverishly trying to evoke the warm languorous air of hot southern beaches.

6. Take your chances while you may. If you planned to eat inside and it's a really warm evening, move outside. The extra work will be worth it. When eating out comes off, it comes off with a bang.

7. If you plan a large outside party, some form of cover is essential; John Edgington (52 Neate Street, S.E.5, ROD 7055) hire marquees—and decorate the interiors—as well as awnings, dance floors and chairs. They will come to your house and give an obligation-free estimate, but since they get fairly booked up during the season it's as well to get in touch with them as early as possible.



A week-end in the country sounds marvellous, and it's terribly kind of you to ask us. We will arrive on Friday on the 4.25 train from Liverpool Street as you suggest. (And will you want us to make our beds, help with the washing-up, weed the garden, get up for breakfast, change for dinner, tip your staff? And when you say "A little place in the country" are you being frank, or was it built for your ancestors by Vanbrugh?)

1. The first and absolutely essential rule when you have guests for the week-end is to let them know exactly and in detail what they're in for. It is irritating to arrive at "our little hovel near Winchester" with only some jeans and an old tweed skirt in your luggage, to discover that your hosts have a butler and extensive social plans for the next two days. If it's going to be a case of hunt ball on Friday night, lawn meet on Saturday morning, roulette on Saturday night and drinks with Lady Somebody before lunch on Sunday, then say so, for Heaven's sake. And if it really is a little hovel and the total sum of social excitement is walking the dogs, it's as well to make that plain too. The occasion I walked into our spare room and caught my guest's eye over an unwanted tulle evening dress I rank as one of the low spots in my entire adult life.
2. It is also essential, to avoid deep-felt and lasting resentment on both sides, to make it plain if you expect your guests to help around the house. Of course this depends on the kind of house you run; nobody is going to feel guilty about the washing-up if there is a footman behind each chair at dinner. There are precious few of those houses around these days, though, and a simple rule for guests is, if your hostess is peeling potatoes, washing dishes, making beds, then help her. She will feel pretty dark if you don't offer, whether she accepts your help or not.
3. Some hostesses find their guests less trouble if they have breakfast in bed, others prefer them to be promptly present at the family breakfast. As far as I am concerned, ideal guests prefer not to have breakfast at all, but these, alas, are as rare as footmen.
4. Always meet, or arrange to have met, guests at the station. Guests who have to take a taxi from the station start off feeling unwanted, and will go on feeling unwanted right up to the time they take a taxi back to the station.

What a charming bedroom. How lovely. Look at those pretty curtains. And I've been dying to read *Victoria R.I.* for ages. Where did you get those dear little cakes of soap? (And where's the bathroom, has it got a lock on the door, and will it be full of your children whenever we want to use it?)

1. Guest rooms may be spare, but they shouldn't look it. They should not, if possible, have a chest of drawers filled with the whole family's winter jerseys and an old satin handkerchief sachet, or glum engravings of *Love Locked Out* on the wall, or bedside lamps shaped like windmills which you can only switch off by disconnecting the plug.

2. They should have curtains that draw all the way across (one of the unnerving things about staying away is that you usually arrive in the dark, and therefore have no idea if the window you're undressing in front of looks out on a lonely wood or the main London to Oxford road). They should also have about six towels, a new large cake of soap, something to read that is not *The Fly Fisherman's Week-end Book* or *Rosalinda Wins Through*, and a general air of welcome.

3. Bathroom arrangements, or lack of them, for week-end guests are the cause of more friction than almost any other factor. Ideally, every guest room should have a bathroom attached, but this is rarely possible. If your guests are going to use the same bathroom as yourself, your husband, your *au pair* girl and your four children, make it plain to them when it is most likely to be free, remote though the chances may be. And, once they've got in, see that they're going to be able to keep everyone else out. One of the truer generalizations is that the locks on other people's bathroom doors DO NOT WORK.



I suppose you're pretty busy in the office now, George? (What time did you want us to leave, actually?)

Knowing when to leave is the hardest part of a guest's duties. I fondly hope that in future years invitations will be engraved: Arrive 7.45 for 8 and leave 11.45 for 12; until then we have to work it out for ourselves. A safe rule is that if you're bored stiff and dying to leave, then your hosts are bored stiff and dying for you to leave. Unfortunately, human nature being what it is, the more you're longing to get home, the less you want to show it; countless parties have droned on endlessly because nobody wanted to be the first to put on a false show of reluctantly dragging themselves away. Husband and wife pacts are pointless: "Catch my eye at 11 and then we'll go home" never works, in my experience. By 11 most husbands have either given up hours ago, or are enjoying themselves so much that any wife who tries to catch their eye will be looked on as a spoil-sport old nanny jealous of their brilliant repartee.

Oh no, we slept wonderfully, thank you, I think it's the air, so relaxing, isn't it? (How long have you had that mattress? No wonder your Labrador kept on jumping on our bed this morning, it's obviously his old one.)

People tend to be mean when they're spending money on a mattress that is only going to be used a few week-ends in every year, and I don't blame them. Some firms make mattresses and beds that are intended for spare room use only; they are quite as comfortable as more expensive beds, not, in the long run, so hard-wearing, but perfectly adequate for occasional use. Spare room beds are seldom equipped with sufficient blankets—no guest should have to get up in the night to put on a cardigan and a pair of socks and drape her dressing gown over the top, and it's better to have two blankets too many than one too few.



Whole roast chicken in aspic; oranges stuffed with exotic fruits, pears and peaches, all in heavy syrup. Here are "convenience" foods around which to build a modest banquet. All are from Fortnum's



BILL MONAGHAN

HELEN BURKE loves to cook, as her weekly Dining In column bears witness. But she's also the first to concede the value of today's ready-packed foods and the deep-frozen varieties that can help any hostess to build a memorable meal

READY TO SERVE

Let's face it: the best meals are those prepared from raw materials. And the best of everything should be raised as naturally as possible. But store deliveries being what they are we must also make use of the helpful "convenience" foods, ready to serve from cans, jars and packages, from the deep-freeze cabinets of the stores.

One of my pleasures is to wander through the grocery department of a Piccadilly store and, even if I do not buy

anything, feast my eyes on the perfect displays. Talk about exhibition! There you will find the best foods from home and abroad.

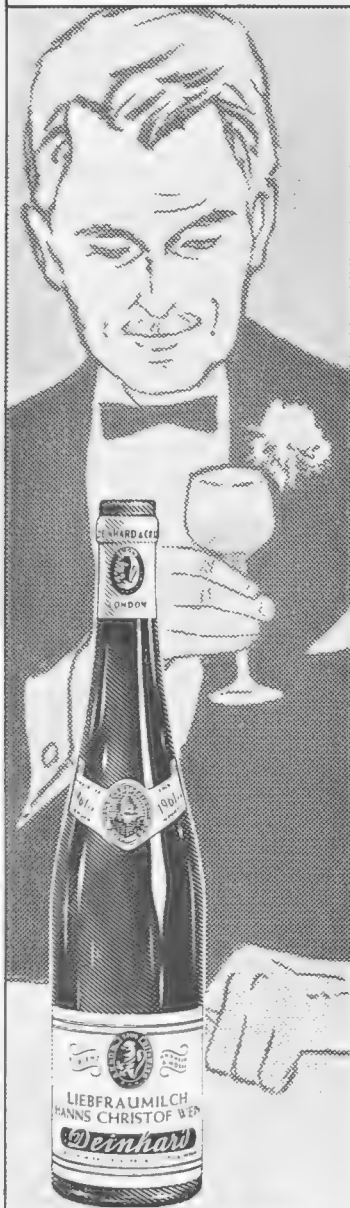
Young's potted shrimps need no introduction. They keep safely for several days in the ice box of a refrigerator or indefinitely in a deep freeze. They rank with frozen salmon as delicacies—and are by no means so fattening!

The whole roast chicken in aspic (25s. a jar) is of supreme

CONTINUED ON PAGE 215



Dine with Deinhard



In Hanns Christof, Deinhard present the experience of 170 years. Grand enough for any banquet yet so well-mannered it can be shared informally with friends; the choice of this fine wine brings a touch of distinction to every occasion.

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Deinhard & Co., Limited
Famous since 1794 for the
finest Rhine and Moselle wines.

The cool draughts of summer

By Pamela Vandyke Price

"Because we live in the tropics," said the lady next to me at a recent tasting, "we have to drink wines that are more full-bodied." Mr. Noël Coward could, I am sure, write a superb rhyme on tropical tots for Memsahib Worthington, but, provided that the wine is in good condition and I have a clean glass, I can't really see why the wines I drink in the summer should be so different from those I enjoy in the snow. The change seems to be in the circumstances: entertaining in summer is casual rather than formal, or, even when formal *à la* Glyndebourne or Cowes, it tends to be at least partly *alfresco* and elegant rather than impressive. And just as the clever do-it-themselves decorators advise us to whisk our loose covers, curtains and floor coverings into a summer transformation, so, with far less trouble, we can offer friends some rather different drinks from the tried favourites.

The casual visitor, a bowl of fine fruit and even "a little music out of doors played by someone whom I do not know" are, I think, the perfect concomitants to any of the fine hocks and Moselles that are too costly or too delicate to be truly table wines. Though 1959 was a very fine vintage in both the Rhine and the Moselle, the rich "bloomy" quality of some of these wines is really not typical. The 1961s, with less acidity and possibly more balance, are beginning to show themselves most beautifully, so you might compare two bottles and make up your own mind in expertise. A glass of Moselle on a summer morning or evening—not too delicate a wine if the company smoke or you live near the exhaust of traffic—is one of the finer things of life.

The traditional "kalte ente" (cold duck) is made from two bottles of chilled dry Rhine wine plus one bottle of sparkling. It can in fact be done with wines from any wine region and I have achieved some happy results with Riesling and Burgundy. You can get big cut glass silver-topped jugs that hold exactly the three bottles.

They have built-in ice holders and make the perfect summer party offering. A sparkling Moselle new to me, but deserving to be drunk by itself, is one called Schloss Livia, very light clean and yet with sufficient fragrance to be served out of doors without having its bouquet overpowered by the roses.

A summer luncheon or dinner party that began with such sparkler might be graced by wine that will be a great novelty to many—an estate bottled Austrian white wine. The House of Morandell is known for quality and, in the under £1 price range, two of their wines seem outstanding to me: the 1959 Steiner Hund, Rhein Riesling and the Loibner-Wachau Rhein Riesling 1959, the last having most appealing fragrance of elder flowers. Should you want a wine with holiday associations but assured quality, it is worth trying one of the fine Italian wines now being shipped. Thames-Tevere, the new company formed by Asher Storey, specialize in estate bottled vintage wines from regions that up to now have been mainly known in this country for cheap but not particularly substantial wines. From South Africa come two white wines made from the "steen" grape, which has grown there no one quite knows how. They are excellent value around 10s., especially as they are bottled there. They are the K.W. Steen and K.W.V. Late Vintage, the last perhaps best, with summer delights such as salmon and strawberries, because of its slight fullness. For buffet party or everyday drinking, you may vary your usual choice with a range from Bulgaria which Durrant of Croydon are importing under the general name of "Riesling". There are both red and white. I especially liked the Gamza, fullish, soft red wine, Kadarka, which is rather like full-bodied rosé, sunbaked flavour to go with southern recipes.

Any new drink for before meals is that useful ice-breaker.



The cut glass wine jug with its ice container—indispensable for the making of kalte ente—comes from Fortnum & Mason, costs 18 gns. Photograph: Bill Monaghan



Dine with Deinhard



Your ideal table companion, perfect complement to every meal and every occasion... Bernkasteler Green Label, the Moselle of excellence shipped by Deinhard, principal owners in the Bernkastel district. You'll delight in its delicacy.

Deinhard
**BERNKASTELER
GREEN LABEL**

Deinhard & Co., Limited
*Famous since 1794 for the
finest Rhine and Moselle wines.*

continued over

talking point. I have previously recommended vermouth by itself, well chilled, and two vermouths that may be unfamiliar are the bianco of the historic firm of Carpano, famous for the bitter-sweet Punt e Mes, and one from Chambéry by the firm of Richard. Carpano Bianco is definitely slightly sweet and, devotee of Punt e Mes as I am, I prefer it with a dash of soda and a sliver of lemon; Noilly Prat's Bianco, which smells so deliciously of nutmeg, remains my favourite in this line. The Chambéry of Richard is delicious, pale gold and most refreshing to the palate, something for the gourmet before a special meal. Another aperitif, described as "a base du vin," and with an 18th-century gentleman on the label, has the rather odd name of Ambassadeur; it is a clear, dark red and I have made a wide range of critical friends my guinea-pigs for it. Most approached it with the expression that announced they were certain to find it too sweet, too sticky, too scented—and all did a neat double-take and pronounced it excellent; fresh, dry and yet with that slight fullness of character that is so pleasant when you want a drink not wholly palate-scrap-

ingly dry. You could lace it with gin, I suppose, but by itself, well chilled, it is first rate—and something to ask for, too, when you're in France. The same goes for Pineau des Charentes, the aperitif of the West. The formula of Pineau (not to be confused with canteen Pinard) is, like that of most aperitifs, a secret, but roughly the drink is cognac and grape juice. It is something I always treat myself to outside the Café de Bordeaux on a summer evening about vintage time. Plessis, my own favourite brand, is now widely available in Britain and Pineau is slightly unusual in having an Appellation Controlée to itself and therefore being strictly controlled for quality. Dubonnet devotees should try Dubonnet Blonde, pale gold and dry; again, I like all these things by themselves, but there is a certain dash about asking for a "gin and blonde" that ought to appeal to the Bloody Mary market.

Though vin blanc cassis is drunk all over France, it is so specially a Burgundian aperitif that it is known on the Côte d'Or as "un kir," after the fabulously old but fabulously active gourmet, Canon Kir, Mayor of Dijon. This is a

perfect Sunday morning tippie that needn't upset the holiday budget; you simply lace a chilled dry white wine, such as a white Mâcon, with some crème de cassis liqueur, varying the proportions according to your taste—some like this drink blush-pink, others who like it sweeter blend to the hue of a toper's nose.

Two sorts of drink now becoming very "with it" are those based on white rum and those consisting of liqueurs on the rocks. The white rum drinks are excellent in hot weather—after all, they were invented in tropical climes—though I must voice my personal dislike for a Daiquiri that is made with lemon instead of fresh lime juice—the bottled stuff simply won't do either, and fresh limes *do* get into the country nowadays. White rum and Coca Cola (there should be a dash of fresh lime juice as well) makes a Cuba Libre, a pleasant longish drink. Liqueurs on the rocks started with the disadvantage of being so advertised that many would-be connoisseurs therefore assumed that they must already be almost too popular to merit attention. Though definitely in the category of drinks that are slightly expen-

sive and certainly strong, they are quite delicious. A fruity drink, looking pretty and cheering the cockles of the heart, is ideal in the English summer, but plenty of crushed or fairly finely chopped ice is essential. Cointreau on the rocks and yellow and green Izarra combined are old favourites of mine, but recently two from the Bordeaux house of Bardinet have appealed to many friends—blackberry brandy, and a crème de bananes, known as Banadry. Of course they are on the sweet side—don't you ever eat a chocolate between meals?—but they are definitely delectable in between times, at the side of a pool, or on the terrace, say, for those who want a change from those other stalwarts, the Old Fashioned and the range of Pimm's cups. Don't forget the prettying up of glasses, with rims frosted with sugar, sprigs of mint and borage or slices of orange and pineapple to dunk and suck if company manners have happily gone by the board. And we're nearly all of us still young enough to yield to the charm of the bright pink cherry and the straw—indeed, you can even thread one through t'other, kebab style, for carefree summer sipping.

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READY TO SERVE

quality and serves four persons generously. There are, too, beautiful boned capon and duck. Add to a casserole of creamed vegetables with, perhaps, a small can of bright red sweet peppers (pimientos) cut into dice or diamonds, and you have a main dish of which you can be proud. Add pilaff, made with Carolina or Patna rice. I always have rice to hand in case I run out of potatoes.

To go with any meat, I suggest a tossed green salad and a salad of waxy-type new potatoes, generously flavoured with chopped chives from a window-box. What a boon for town dwellers are these herb window-boxes! A good dish of vegetables is transformed to an exceptional one by the addition of a few mixed herbs. For an emergency combination salad, I would buy artichoke bottoms, baby carrots, baby beetroots, petits pois and asparagus tips. Drain them and arrange them in colourful rows on a platter and they can stand in very well for the freshly cooked ones. Dress the artichoke bottoms, beetroots and asparagus tips with a vinaigrette sauce, and carrots and tiny peas with mayonnaise.

From America come Raffetto fruits in heavy syrup. My favourite is large oranges stuffed with chopped melon, pineapple, cherries and prunes. Serve these oranges as they are, or slice them and place each slice on a portion of one of the many ice creams you can buy in water-clear plastic boxes. (These make excellent refrigerator boxes for your own frozen fruit cream moulds.)

Comet pears are my next favourites. These, too, can be served as they are or on ice cream with a chocolate sauce. Incidentally, if you have never cut up and melted a Mars bar and used it as a coating for ice cream, do try it. It is quite outstanding.

I should never like to be without a can or two of the remarkable La Ville specialities prepared by M. Bertauche in Los Angeles. These include Crêpes Suzette, Crêpes Amandine and Petit Babas. The last are exciting little orange-flavoured brandy cakes. All the above come in cans for two or four servings.

In my deep-freeze cabinet I can freeze foods and store already frozen ones indefinitely. I store the various items in transparent plastic bags, as the smaller ones are apt to roam if put in loose. For easy recognition, I store vegetables in green bags, fish in blue and meat in red. My plain sweet bag currently houses a frozen strawberry pie topped with cream. It will stay there in readiness for the day when I get home late and have no time to prepare a sweet, and company is imminent. Other frozen pies include blueberry, cherry, boysenberry and peach.

Also in my deep freeze I have a selection of Chinese dishes from Canada. They are probably the quickest cooked dishes of all, though their preparation takes up much time. I have Chicken and Mushroom Egg Rolls, Barbecued Pork Spare Ribs, Sweet & Sour Spare Ribs, Chicken Chop Suey, Pineapple Chicken and Sweet & Sour Shrimps.

One *could* live entirely on frozen meals—but, somehow, one does not. I still regard the tucked-away items in my deep freeze as emergency rations—and though they are good, it is only in emergencies that I draw on them. But, then, I like to cook.

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VIEW ON THE TERRACE

of some things to take outside with a view to entertaining

Portuguese woven rush chair, guaranteed weatherproof, 9 gns., slatted teak table/trolley with a detachable tray, £20, both from Marshall & Snelgrove. On the table, at the back, three pieces of Minton's flower-scattered "Haddon Hall" china, 98s. 3d. for a seven-piece place setting; the teacups are part of Minton's "Meadow" early-morning set, £6 10s. 4d. complete; Hurricane candlestick, with ormolu base, 12½ gns.; black-handled cutlery, 72s. a place setting; red earthenware butter dish, 18s., bottle-green ribbed glasses (two more on the ground) 5s. each; all from Debenham & Free-



body. Finest linen circular tablecloth with organdie insertions, approximately £32 (including eight table napkins) from The White House, who also have rose-printed white voile tablecloths by Porthault of Paris. On the tray, white coffee-pot printed with green herbs, 41s., matching jug, 8s. 6d., and cup & saucer, 8s., from Marshall & Snelgrove. On the ground, double candle heater, 49s. 6d.; copper casserole, 68s.; copper coffee-pot, 47s. 6d.; orange & black peppermill, 39s. 6d.; all from Debenham & Freebody. Tumblers engraved with daisies, 4s. 9d. each, Marshall & Snelgrove.

Photographed in the garden of Mr. & Mrs. Geoffrey Howe's London house.





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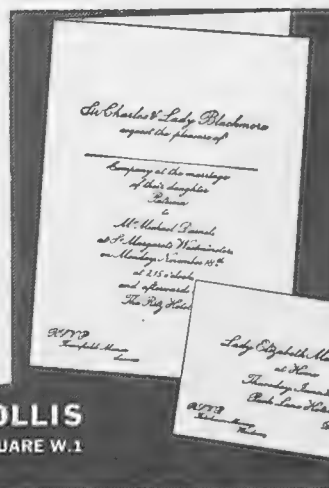
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the distaff side

According to dictionary definitions the distaff side means the female branch of a family. It's a side that's particularly active in the business of haute cuisine according to John Baker White who lists in the following pages ten notable London restaurants that are run by women. John Timbers took the pictures



Madame Simone Prunier (above left) is one of the notable figures of international haute cuisine. Grand-daughter of Alfred Prunier, who started his restaurant in the Rue Duphot in 1872, she opened the London business in January 1935. Before that she had worked as secretary to her father Emile Prunier, and in the various departments of the two Paris restaurants, becoming a director when her father died in 1925. For 30 years she has devoted herself to the St. James's Street Prunier's and to providing oysters and fish at their best. In 1937 she was one of the first women to be appointed a Conseiller du Commerce Extérieur: in 1954 she was made a Chevalier de la Légion d'Honneur. Her son Claude runs the Prunier Traktir in Paris, and her daughter is the artist "Toune."

Maria Neves (left) is married to an Englishman, was born in Italy. Inheriting her mother's skill as a cook, she came to England in 1926, but did not enter the restaurant business until after the war. After six years in Folkestone she managed a restaurant in Knightsbridge, and later husband and wife took over Chez Gaston in the Buckingham Palace Road in 1954. In buying for her restaurant—as here in Berwick Market—she works on the principle that nothing but the best will do, and her husband is an expert on meat

Continued on page 220

the distaff side



Mademoiselle Georgette Coll (above right) was born at Montauban, and came to England in 1951. She had several years at Chez Cleo as "maitre d'hotel" under Mrs. Myer, and then went to Accra and East Africa, training African staff for the hotels there. To the joy of her many friends she returned to London in 1961, and has been at the Montana Hotel for two years as manageress. It is well known for its Swiss cuisine and wines. *Mrs. Diana Topham* (right) came to Ebury Street in 1938, when her brother and another young man started, with two former private houses, what was to become the Ebury Court Hotel. She came to help out in her holidays and has been there ever since. In 1939 she started the club which has been a notable and pleasant feature of the hotel ever since. Her husband helps her to run it, and its private house atmosphere is a mirror to their amiable outlook on life



Continued on page 228



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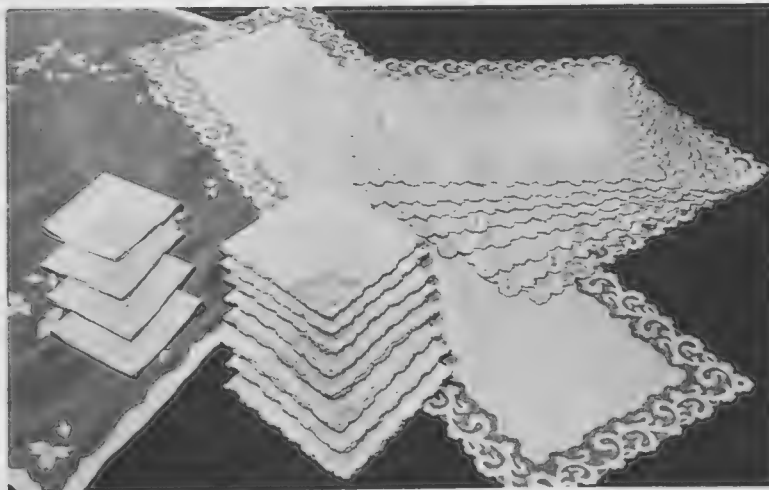
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on plays

Pat Wallace / When there is a crowd

Mr. Leonard Kingston's **Traveling Light** began its career at the Royal Court Theatre one Sunday evening and has now been translated to the virtually wide open spaces of the Prince of Wales Theatre, a setting one has come to associate with Mr. Max Bygraves, the late, great Sid Field and particularly noisy musical shows. Even the proscenium arch seems designed to frame a full complement of girls dancing in extended formation. Such proportions might be daunting to the producer of a little comedy such as this but for two excellent precautions which have been taken: Mr. Timothy O'Brien has designed an ingeniously divided set including corridor, stairs and an irregularly shaped living-room (in the fullest sense of the word) and Mr. Harry H. Corbett, of *Steptoe & Son* fame, has been cast in the principal role.

This character is an ebullient, middle-aged man with one successful marriage more or less behind him and, in the present, a devoted girl friend and a slightly fraudulent but high-powered job as a door to door salesman of soap. The enterprise is nominally a charitable one; in effect its charity both starts and stops very close to home. As for the home itself, that is a bed-sitter in Earls Court, complete with gas ring, rusty kettle and sordid kitchen cabinet. It also includes the unannounced entrances of a comic, rascally landlady who gets away with all but murder. When her old client, the salesman Miller, asks her for accommodation, she confidently books him in to the room and immediately produces another lodger to share it with him.

Arnold, the newcomer, is a serious-minded young man who works as a waiter and spends his spare time reading voraciously, studying and inappropriately quoting the works of Confucius. Miller explains to him with some force that the arrangement is an impossible one as he expects to receive constant visits from his loving Tricia, but Arnold points out that this is the only accommodation either of them is likely to get, assures him of a total disinterest in the couple's affairs and, indeed, retreats to his side of the room behind an inadequate screen of string and hanging clothes.

When Miller is absent on "business" Tricia gives her version of the situation to Arnold and he is instantly convinced that she is a much wronged young woman. To complicate matters he declares that he has himself fallen in love with her and wishes to solve her problem by marrying her. Not even Tricia's innate good sense can convince him that she is perfectly willing to settle for the *status quo*, and the plot begins to assume the classic form of a bedroom farce.

What saves it from this pass is, quite simply, Mr. Kingston's writing and two first-class performances from Mr. Corbett and from Mr. Michael Crawford as Arnold. Mr. Crawford's expressive face and air of vulnerability make something touching from what could have been a purely farcical part. As for the playwright, he makes it evident before too long that he has no intention of constructing an obvious triangle and embellishing it with equally obvious jokes but that his concern is with the very human behaviour of three normal (as against theatrically conventional) people under strain. There is considerable humour but it is of the kind not to be greeted either by guffaws or sniggers and, in spite of the slightly bizarre set-up, there is never any implicit leering or titillation.

Arnold philosophizes with less and less assurance and Miller, though exasperated, is really extraordinarily nice to him. There is a scene in which Arnold breaks down and, in as near as he can get to a Yoga position, rocks back and forth in misery while Miller comforts him with pats on the back and bottles of milk which strikes a very fine balance between comedy and pathos and has its own subtlety. Essentially this is a play about the relationship between the older, experienced man and the younger, woolly-minded idealist, and it is as such that it succeeds. More than half the audience, like myself, must have been expecting something far broader and farcical. What we discovered was a sensitive play, often very funny, but with moments of genuine revelation. Mr. William Chappe's direction gave clear proof of his own insight into the playwright's mood and purpose. Altogether this was both an amusing and intelligent evening.



Eric Porter plays Barabbas, the title role in Marlowe's play *The Jew of Malta* which the Royal Shakespeare Company are playing during their summer residence at Stratford-upon-Avon. It is being presented on consecutive evenings with *The Merchant of Venice*

on films

Elsbeth Grant / Reluctant heroes

If the Americans like to send up their own armed forces, that's O.K. by me: they do that sort of thing rather well—and it's never been done better than in **The Americanization of Emily**, a highly cynical comedy based on a novel by William Bradford Huie, scripted by Paddy Chayefsky and directed by Arthur Hiller. What I object to about the film is the offensive way it sneers at the men who died in the last war. They did so, it suggests, because they wanted to be heroes—and more fools they. Had they been confirmed and declared cowards, they would all have been alive today. So, I suppose, would Hitler and his lot—against whom *somebody* was idiotic enough to think arms should be taken up (was it us?)—but perhaps that's just a minor detail, not worth thinking about.

James Garner, as a U.S. Lt.-Commander, believes in cowardice. He has accepted the uniform and the rank as (it seems to me) a means of saving

face and skin simultaneously. He, you see, doesn't believe in war but hasn't the courage to object conscientiously. Bully for him, says the film. He has got himself the cosy job of "dog-robber" for a senile, London-based U.S. Admiral (Melvyn Douglas)—which means he has to provide the old boy with anything he fancies, from a slap-up meal to a fourth at bridge. As Mr. Garner has access to endless supplies of chocolate bars, cigarettes, nylons, undies and evening gowns with which to lure the London girls into bed, he's having the time of his life.

Julie Andrews, playing her first straight role as the Emily of the title, is a driver in a motor pool used by U.S. naval personnel. She has lost her husband, father and brother in the war, is very, very British and cordially despises Mr. Garner for his "I'm all right, Jack" attitude—but as she's also very, very sex-starved she becomes his mistress, all the same, and learns to listen lov-

ingly to the nonsense he talks about "if everybody ran at the first shot, the second shot would never be fired." (How naïve can he get?)

As D-Day approaches, Mr. Douglas works himself into a brainstorm over the amount of publicity the U.S. Army is getting (the British get none)—and delivers himself of the inspired ruling that, to even with the land forces, the first man to die on the invasion beaches must be a sailor. He orders Mr. Garner to see to this and to film the incident for the record. Thus it is that, despite frantic efforts to wriggle out of the assignment, the dedicated coward finds himself involved in the Normandy landings.

It's a nice, permissibly ironic twist that an attempt at desertion makes him a national hero—but it's not so nice that Miss Andrews (who still retains a brisk, Mary Poppinsish bossiness) talks him out of telling the deceived public the truth. "Oh, come, come!" she says crisply: "Where's my boy

who used to say he never bothered with truth—he left that to God! You're beginning to sound like a bloody Englishman!" Her Americanization, one sees, is complete.

Mr. Hiller's direction, I'll allow, is fine and Mr. Chayefsky's writing is not bad—though I could have done without those solid slabs of moralizing (immoralizing?) dialogue decrying valour and advocating a selfish, greedy approach to life as the only reasonable, healthy and admirable one. The film is deliberately perverse and too smart by half, it seemed to me.

I didn't like it.

Give me, rather, **Masquerade**—a jolly, comedy spy-thriller, directed by Basil Dearden, that certainly sends the Foreign Office and M.I.5 and what have you up sky-high, but does it so engagingly that one can only laugh. Our oil concessions in a Near East State are endangered because the country's anti-British Regent (Roger Delgado) may well bump off the 13 year old,

pro-British heir to the throne (Christopher Witty) before he comes of age (at 14). There's no time to be lost: the boy must be kidnapped in his own (who said "our"?) interest—and who better for this tricky task than dear Jack Hawkins, whose resourcefulness, reliability and knowledge of the Arab world are unquestionable. (At least, they are unquestioned.)

Snag is, Mr. Hawkins insists upon having Cliff Robertson, a somewhat shady American "soldier of fortune," as his assistant in the enterprise. I don't think you'll guess why, until Mr. Hawkins chooses to tell you. I consider it rather rash of Mr. Robertson to have elected to play a part in which he's always the fall guy—what will happen to his young hero, dauntless-intriguer-for-power image?—but I must say I enjoyed seeing Mr. Hawkins in a suavely sustained role of *tricheur*: his agility (mental and physical) must be admired and applauded.

I've Gotta Horse, directed by Kenneth Hume, is an amiable

and harmless little British musical about pop-singer Billy Fury and his horse, Anselmo, which came fourth in last year's Derby and, he tells me, is currently suffering from a distressing cough. He is very much at ease with his four dogs—a Great Dane, an Alsatian, a Doberman Pinscher and a Chihuahua—which appear with him in the film, along with Michael Medwin (just right as a pushing agent) and Amanda Barrie, an endearingly goofy girl who (in the film, I mean) is mad about the singer but is up against too much quadrupedal competition.

Max von Sydow, the Swedish actor, looks and is intensely moving as Christ in **The Greatest Story Ever Told**—but this is not enough to redeem the film from boredom. George Stevens, who directed it, has not, in fact, *told* Christ's story. All the director's emphases are wrong—and the drama of Our Lord's life is skimmed over. Only with the Crucifixion is anything approaching greatness achieved.

on books

Oliver Warner / The Gallipoli Anniversary

It is certain that there will be no better celebration of the 50th anniversary of the landing of British and Commonwealth troops on the Gallipoli Peninsula than **Gallipoli** by Robert Rhodes James (Batsford 50s.). It is solidly based on documentation, much of it newly tapped; it takes a fresh look at old reputations; it has photographs of high quality, many taken in the front line; and it is written by a youthful Fellow of All Souls who, if the gods are kind, should add a great deal more pleasure to what he has already given to those who like their history vivid and written with feeling. This is splendid work, to be savoured carefully not just by those who study war, but by all who find fascination in seeing how big undertakings are run, and bungled.

When is a book a browse? One answer is when it is an annual tome like "Britain: an Official Handbook." In 1962 Anthony Sampson came along with an affair of great vitality. He has just brought it up to date (i.e. post-Election) and in my view the **Anatomy of Britain Today** (Hodder & Stoughton 42s.) is as bright a browse as possible. The character study of the Prime Minister is thorough, and the text keeps its virtue of being the product of a single, acute,

and amused mind.

While I wouldn't put **The Year of the Rat** by Mladin Zarubica (Collins 18s.) anywhere near the James Bond class, it is a readable tale of espionage, with a double interest. The first is that the author believes he may have encountered the missing-said-to-be-killed Martin Bormann, Hitler's Deputy, in the guise of a post-war Tyrolean chamois hunter. The second is the tale which this person tells of a successful "plant" of false D-day plans on the German High Command. There's an unconvincing love interest, but it is good enough to recommend, if not with wild enthusiasm.

Keys from a Window by Evelyn Berckman (Eyre & Spottiswoode 21s.) is a novel from a sure hand, writing to a good theme. The heroine, Norah Mottram, is faced with a household of children in trouble, waifs who have been through the courts and are likely to become permanent delinquents. There is the equally tricky problem of the housekeeper and her husband, to say nothing of her own love affair with a man who, I'm glad to say, proved in the end understanding of the tangle into which Norah's work led her. This is a serious study of just how the young may go wrong, and of the pitfalls that exist,

however thoughtfully they may be surveyed.

With Greece so high on the target list for tourists, there is an insatiable demand for "background" from the specialists. Andrew Burn's **A Traveller's History of Greece** (Hodder & Stoughton 45s.) attempts a long span—pre-history to the end of Ancient Greece under the shadow of Rome. The author is a don at Glasgow and he writes with the thoroughness one would expect in one for whom Greece is a life study. There are also a number of good half-tones.

For a subject off even today's tourist routes, one could do worse than consider **The Great Red Island: a Biography of Madagascar** by Arthur Stratton (Macmillan 36s.). The author is an American who in the course of a work on a most original island has even remembered the British expedition that landed on its shores in the dark days of 1942. "This great land fragment," he says, "looks like an experimental continent undertaken and then abandoned before it took final shape." He is good on the variety of people who have helped to make the island what it is.

Briefly . . . If you make a pet of an otter, it is apt to turn life into a madness of a special kind. This is well described in **An Otter in the Home** by Dorothy Wisbeski (Methuen 25s.). Other friends in this American household were a dog, three parakeets, a turtle, and (oh, yes!) a husband . . .

Stanley Spencer at Burghclere by George Behrend (Macdonald 21s.) describes and illustrates Spencer's astonishing decorations at the Sandham Memorial Chapel that was specially built by the author's parents. The reproductions are, mercifully perhaps, in monochrome.

Gardens of Italy by Frances Margaret McGuire (Heinemann 30s.) describes personal visits to some 22 of the most attractive Italian gardens, including my own favourite, Caserta, parts of which were laid out by Emma and Sir William Hamilton . . . **Keep it Clean** by Lia Low (Bodley Head 10s. 6d.) is nothing to do with naughty satirical BBC programmes, but a comprehensive guide to household cleaning (e.g. Cream Sauces: "Sponge with warm water and detergent first, then with carbon tetrachloride."). The index, which is essential, is good . . . There is an elegant uniform edition of Evelyn Waugh "continuing," as the bibliographers say. The latest additions are **Vile Bodies** and **The Loved One** (Chapman and Hall 21s. each). I don't know how often I have re-read *The Loved One*, that wondrous glimpse of mortuary California, with its Whispering Glades and Happier Hunting Grounds, but it rings the bell every time, and adds a new dimension to a subject usually confined to sermons. The two books are so well-written that they make one long for more fiction anywhere near the Evelyn Waugh class.

on opera

J. Roger Baker / Figaro with all the frills

According to current standards the highest praise that can be flung at an opera is that it works as drama. Commentators go to detailed lengths indicating how well character is delineated through music and carefully examine the inflections of singers when they handle certain crucial phrases.

But what happens, I wonder, when the singers start to show off, to ornament their vocal line with improvised flourishes, and lead into the second verse of an aria by using an elaborate cadenza. In these cases how far does drama recede at the expense of vocalization. In some operas, notably those sung by Joan Sutherland, the audience is aware that this is part of the excitement and adjusts accordingly. Last month at Covent Garden Renata Scotto did some unusual things with her Act One arias as Violetta and it seemed to me that Verdi's carefully balanced scene was thrown out of focus by Miss Scotto's treatment of the music—beautiful as it was.

The problem arises at its most acute just now with a new production of *The Marriage of Figaro* at Sadler's Wells. It is conducted by Charles Mackerras, an expert on 18th-century music. And he has prepared the production to include all the additional decorations and cadenzas on the main arias that, he argues persuasively, singers certainly *used* to put in, but which have fallen out of favour simply because the type of voice trained to sing Wagner and later music is not geared to rippling off improvisation.

Also this version of the opera includes two arias in the last act not generally heard (for Marcellina and Basilio) and the recitatives have been extended. Consequently one is presented with as full and as meaty a *Figaro* as one is likely to find. Thanks to the splendid diction of the entire cast it is for once possible to make sense of the fraught comings and goings in the third act. Only the final garden scene, with its extra arias, seems more like a costumed recital than the dénouement of a strong drama.

The extra-elaborate arias were always successful, mainly I suspect because they were well-sung. The opera has been cast at strength with the company's two best sopranos (Ava June and Elizabeth Harwood)

as the Countess and Susanna. Miss June's first appearance was marred slightly by some insecurity of line, but as the act proceeded (and the Countess has quite a lot to sing in it) the voice settled down swiftly and she was able to bring off *Dove sono* with complete poise. Miss Harwood hasn't sung so well since her first *Count Ory* (nor looked so attractive either). Raimund Herincx was not a particularly autocratic count, but he did catch rather well that pathetic complacency of the middle-aged man who thinks he has chatted up the birds to good effect. Vocally he too was successful. These three completely justified their rethought vocal lines.

Figaro is basically a tough opera: its comments on sex and social planes are astringent and John Blatchley has here produced with this in mind—it's all for real, Marcellina and the Count mean business, the source of the Countess's unhappiness is clearly delineated. Against this the music takes on a new potency. Mr. Mackerras induced the orchestra to play well, apart from some ruinous woodwind playing, and achieved in the brief finale the sort of catharsis in miniature that Zeffirelli achieved in (and thus almost vindicated) his controversial *Much Ado*—an upsurge of emotional happiness. This is a splendid *Figaro*: the Wells has had slightly more misses than hits so far this season and one's pleasure in such a mature conception of the opera is enhanced by seeing the company once again on top form.

If all is well at the Wells, there's an air of missed opportunity at Covent Garden with the first performances since 1920 there of Puccini's complete triple bill called *Il Trittico*. Puccini was nothing if not a craftsman (it is said he designed his most famous arias to fit on one side of a gramophone record), and much of his power lies in an ability to paint in atmosphere then build the drama on to it. This enabled such a basically fragile story as that of *La Bohème* to succeed as much through the superb Parisian local colour as through the sensual outpourings of the lovers. In his short operas this is his downfall: so much time in *Il Tabarro* and *Suor Angelica* is given over to scene painting (Paris again,

and convent life) that when the drama arrives it isn't so much a crunch as a nibble.

The exception is the third member of *Il Trittico*, *Gianni Schicchi*, a vivid comedy and masterpiece of ensemble writing. This opera has been revived frequently over the years and with justification. It was given with great success at Covent Garden in 1962 and this is the production seen currently. Peter Ustinov produced then and got some good ensemble acting from his cast. Now it seems to have fallen apart a little and despite the presence of Tito Gobbi in the title role, rather forced.

Il Tabarro comes off well, mainly due to Marie Collier, in sumptuous voice as the bargee's wife who loves a stevedore, and to Gobbi (again), powerful as the bargee. Michael

Annals' set is huge, realistic and well-lit, and Elizabeth Bainbridge makes a decisive appearance as Frugola (a rag-picker—it's that sort of atmosphere). The set, by Henry Bardon, was the main virtue of *Suor Angelica*, again large and realistic, and John Copley arranged his nuns picturesquely about the convent walls and garden. While the score contains many *frissons* for those who respond readily to sentimental religiosity, it seems to me to represent Puccini at his most mechanical and the constant hot water feeling is only given an edge of reality with the appearance of Sylvia Fisher, full of authority as Angelica's aunt who sparks off the crisis. John Pritchard conducted all three operas, but only seemed enthusiastic about the first and last.



Marie Collier entertains the stevedores on board her husband's barge moored by Notre Dame in the first panel of Puccini's triptych *Il Tabarro* currently at the Royal Opera House



Joan Carlyle (left) plays Suor Angelica in the second section of the triptych, the story of a nun who took the veil because she became an unmarried mother

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on galleries

Robert Wraight/My particular fair lady

Though Thelma Hulbert has been around for exactly the same number of years as I have, it was not till 1962, when she was given a major exhibition at the Whitechapel Gallery, that I became acquainted with her work. It was, I remember, a case of love at first sight and I produced a eulogy rather than a review. In it I whipped up a favourite hobby-horse of mine which is best summed up by asking, with apologies to Professor Higgins and Rex Harrison: "Why can't a woman artist be like a woman?" And I announced (pompously, perhaps, but no less truthfully for it) that Thelma Hulbert belonged to that rare company of women painters "in whom the instincts and emotions peculiar to women are highly developed and deeply rooted enough to make themselves felt in their painting even after years of teaching by men and study of work entirely by men."

The Whitechapel exhibition covered her work of the years 1937 to 1962. In an introduction

to the catalogue Colin MacInnes recalled his first meeting with Miss Hulbert at the Euston Road School in 1938 and went on to say: "It now seems to me that of all the painters working at Euston Road, her development has been the most remarkable; and also that she is the artist who has most powerfully transcended the limitations of the Euston Road manner, and created a visual world of power, beauty and originality." Since William Coldstream and Victor Pasmore were among the painters working at Euston Road this was obviously meant to be very high praise but it was, I felt, no more than she deserved.

For a while I must have gone a little dotty about her paintings. I even began to swallow the MacInnes theory that "one does not so much look at a painting by Thelma Hulbert as enter into it, so to speak, and look about one." But when the show was over I forgot about them—till this month when her exhibition, mainly of recent work, opened at the

Modern Gallery and rekindled my admiration.

Miss Hulbert has always been a slow worker, developing in her own sweet way, not caring about changing fashions, never descending to gimmickry, painting only what she knows intimately. Even so her art has undergone some noticeable and notable changes during the past two years. Her subjects are much the same—still-lives of flowers in the setting of her domed studio, a view through her window, fragments of sea-shore-scape, masks, insects, birds—but the tendency to abstraction first observable in her work of seven or eight years ago has become a conviction. The subject is now only the beginning, the end is a concretion of the artist's supersensitive response to that subject.

Paradoxically, this move further towards abstraction has been accompanied by a stronger, more solid painting technique. The transparent, diluted oil paint which lent such airiness to her pictures (and no doubt had much to do with the womanly quality that I admired) has been superseded. Her colours are stronger, her brushstrokes are firmer and bolder. But so far so good. The impact of her painting is different but it is still enchanting,

the poetry is not the same but it is still poetry.

Earlier this year when the Institute of Contemporary Arts held an exhibition of Arshile Gorky's drawings I asked: "Is he really as important as many of the American critics have said?" but found it impossible to answer the question on the evidence of that show alone. Now the answer is at the Tate Gallery.

The way in which the exhibition is arranged—in chronological order from 1923 to 1948, the year in which the artist killed himself—seems calculated to encourage the false impression that Gorky's genius was for picking other artists' brains and spirits. Paintings that look like fake Cézannes are followed by a roomful of "Picassos" and so on. Then, when it is almost too late, the visitor comes upon a score or so of works to which he can put no name, save "Arshile Gorky."

By accident I started at the wrong end of the exhibition and learned immediately that those critics were right. As Robert Melville has put it, this exhibition culminates in works that are the last great flowering of Surrealism and the first great flowering of modern American painting.



the distaff side



Mrs. Daphne Ainley (above right), who opened Daphne's in Draycott Avenue, Chelsea, on 1 June, 1964, has been cooking since she was 12 years old. She came to running restaurants by way of the stage—she was casting director for H. M. Tennent—when she and her husband went to Majorca to live. They opened first the Meson Calos and then the Bistro C'an Pau in Palma. She believes that a really good cook must be creative, and puts that principle into practice in her own restaurant. For 18 years Mrs. Leslie Brampton (right) has helped her husband to run their internationally famous Magic Carpet Inn in Chelsea. She too came into the restaurant business from the stage, but she had an inherited interest in high quality cooking. For 35 years her father was a chef with the Union Castle Line

continued on page 230



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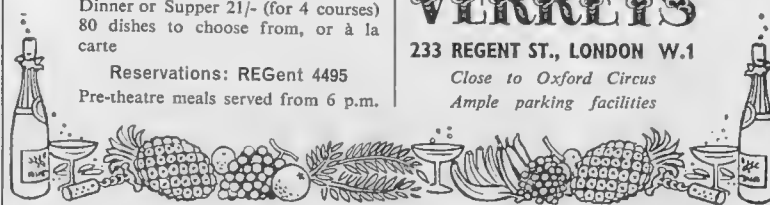
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the distaff side



Thérèse Rochon was born in France and came to England in 1952. While working at the Hotel Croix d'Or at Valence she met her husband René, and before they started on their own he was first *sous-chef* in the Savoy restaurant kitchen. They opened their restaurant Chez Solange—it is named after their daughter—in January 1956. Thérèse looks after the restaurant, and René is his own *chef de cuisine*. The result is one of the best French restaurants in London

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Mrs. Berthe Myer (top right) is probably the only Englishwoman in London running a restaurant that is French in terms of food, wines, staff and atmosphere. She was born in London and has been running Chez Cleo for 13 years. She went to the hotel as a guest and, to use her own words, "somehow found herself running it." She is naturally and properly proud of Chez Cleo, which draws customers from all over the world. Miss Carol Walsh (centre) played a leading part in starting the Braganza and Magnum Room under the ownership of the Wheeler group. That was five years ago and she has helped to take care of these restaurants ever since. One of the daughters of Mr. and Mrs. Bernard Walsh, she started her career in Paris at the Cordon Bleu. By way of the Dorchester and a stint in the kitchens of the Ivy, she went to the famous Restaurant Pyramide at Vienne, finally doing six months in each of the Wheeler restaurants. Her experience, and ability to work as one of a team, is reflected in the high quality of the Frith Street establishment. Rosina Bonfini (right) was born in Italy on the Adriatic coast. When she came here she could not speak a word of English. She went to Pitman's College, followed by a secretarial course, before she opened a coffee bar in the Euston Road. From there, with a partner, she opened the Bella Roma restaurant in Shaftesbury Avenue. In February 1964 she opened the Trattoria Trastevere in Walton Street. She specializes in the dishes of the Romagna region.

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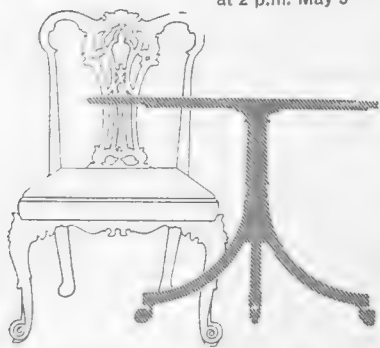
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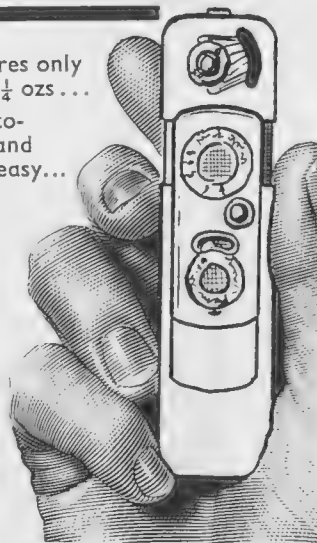


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GOOD LOOKS by Evelyn Forbes

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Hostesses, or guests, can both cast a gloom over a meal if either are on a diet, insist on skipping a course and talking about it too. But we are told that 90 out of every 100 women want to lose a minimum of 10 lbs. and this is particularly true as we abandon the all-concealing winter coat for fragile spring dresses and our thoughts turn to swim suits and bikinis. So here are two menus, appetising, satisfying, but slimming. Both cleverly conceal their lack of calories, both serve four people—two of whom could be hungry men.

Note: before using Sweetex pellets, always crush and dissolve them in $\frac{1}{2}$ a teaspoon of warm water

MENU ONE

Westminster grapefruit, Creole kidneys, Peach velvet Westminster grapefruit

Cut the flesh of two grapefruit, free of peel and membrane, into a bowl with any juice. Add 8 drops (two pellets) of Sweetex, 2 tablespoons tomato juice and $\frac{1}{2}$ oz. finely chopped blanched almonds. Just before serving toss with 3 oz. lettuce and 3 oz. chicken cut into bite-size pieces.

Creole kidneys

Prepare 1-1 $\frac{1}{2}$ kidneys, cutting each into three. Simmer for 12-15 minutes in a saucepan $\frac{1}{2}$ pint chicken stock (cubes will do) with 4 oz. onion and 4-6 oz. green pepper (both chopped), 8 oz. sliced skinned tomatoes and half a bayleaf. Add kidneys, 2 tablespoons Appleford's cider vinegar and 2 tablespoons dry sherry, stirring well. Boil, then simmer for 10 minutes. Stir in 8 drops (two pellets) Sweetex and correct seasoning.

Pile rice (boiled in chicken stock) in the centre of a large serving dish, surround with leaf spinach.

Slimmers are allowed 1 $\frac{3}{4}$ oz. cooked rice

Peach velvet

Skin, halve and stone 4 ripe peaches, placing them upside down on a fireproof dish. In a bowl mix the flesh of 1 orange (free of skin, pips, pith) with its juice, 1 teaspoon of lemon juice, $\frac{1}{2}$ teaspoon each of finely grated orange and lemon rind, $\frac{1}{4}$ oz. ground almonds, 1 tablespoon dry sherry. Cover, bake in a moderate oven for 10 minutes, and, before serving, garnish with a few strawberries if wished

MENU TWO

Spicy cucumber soup, Crowned veal, Topsy melon Spicy cucumber soup

Drain liquid from 8 oz. dill pickled cucumber, rinse in cold water and slice thinly. Boil and simmer gently for 20 minutes in a pan with 1 $\frac{3}{4}$ pints chicken stock, $\frac{1}{2}$ teaspoon ground mace, $\frac{1}{4}$ teaspoon each of ginger, pimento, mixed spice, all ground. Put through a coarse sieve. Just before serving, re-heat and add 2 level tablespoons plain yoghurt mixed with a little of the soup, 8 drops of Sweetex and seasoning. Do not boil

Crowned veal

Prepare and cut small 1 lb. best pie veal. Cook in a low oven until tender with 2 oz. finely sliced button mushrooms, 1 teaspoon chopped onion, small bayleaf and $\frac{1}{2}$ pint chicken stock. Strain off cooked veal and make stock up to $\frac{3}{4}$ pint with chicken stock if necessary. Heat and dissolve $\frac{3}{4}$ oz. powdered gelatine in it and when cool stir in the veal pieces, $\frac{1}{4}$ pint milk, chopped parsley and 4 oz. canned, chopped celery. Leave until almost set. Make a tomato jelly by dissolving $\frac{3}{4}$ oz. powdered gelatine in $\frac{1}{2}$ pint hot tomato juice adding salt, pepper, Worcester sauce and a dash of tabasco. Pour into a 2-pint mould rinsed with cold water and when set, cover with a layer of the veal mixture and leave for five minutes before adding the rest. Chill until firm. Unmould, surround with lettuce, garnish with strips of pimento. Serve with avocado salad: Mash in a bowl the flesh of two avocado pears with a diced hard-boiled egg, 2 peeled, chopped tomatoes, 2 teaspoons finely chopped onion, 1 tablespoon Dietade salad dressing and 4 drops (1 pellet) Sweetex. Pile mixture into reserved fruit shells

Topsy melon

Dissolve $\frac{1}{4}$ oz. powdered gelatine in $\frac{1}{2}$ pint hot water, adding 2 teaspoons lemon juice, $\frac{1}{4}$ pint dry red wine and 12 drops Sweetex. Stir into $\frac{1}{4}$ lb. of strawberries (frozen once thawed). Cut two small melons in half lengthwise, removing seeds. Fill halves with the melon fruit scooped out with a vegetable baller or teaspoon and cover with strawberry mixture just before serving



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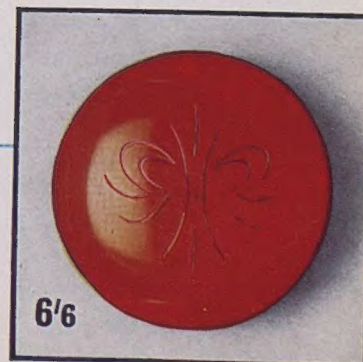
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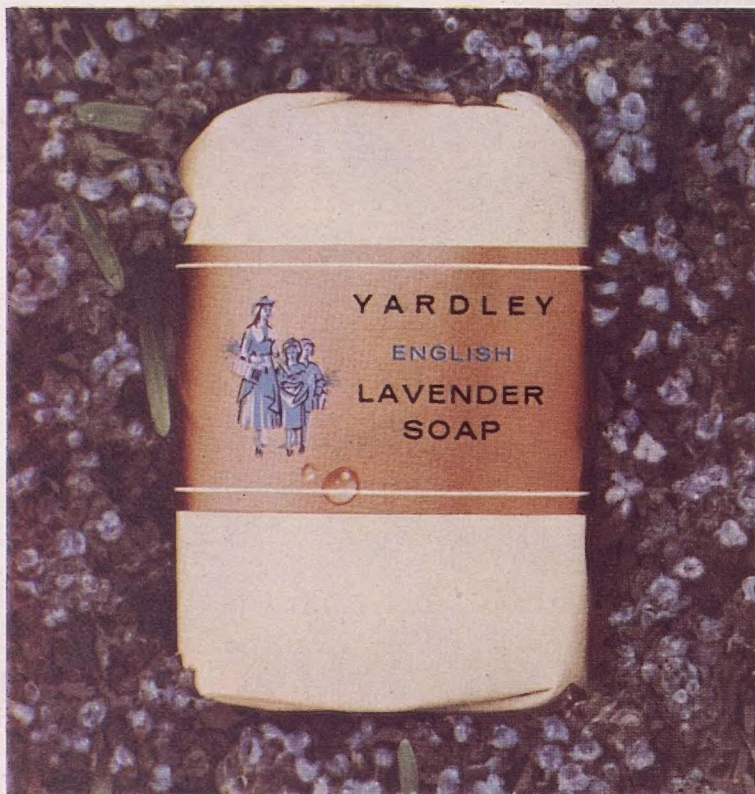
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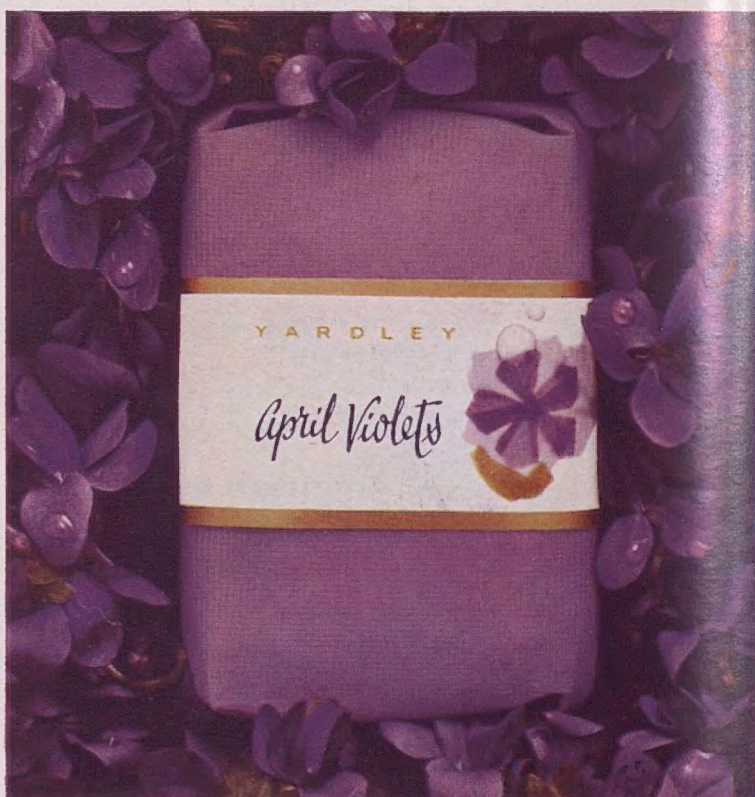
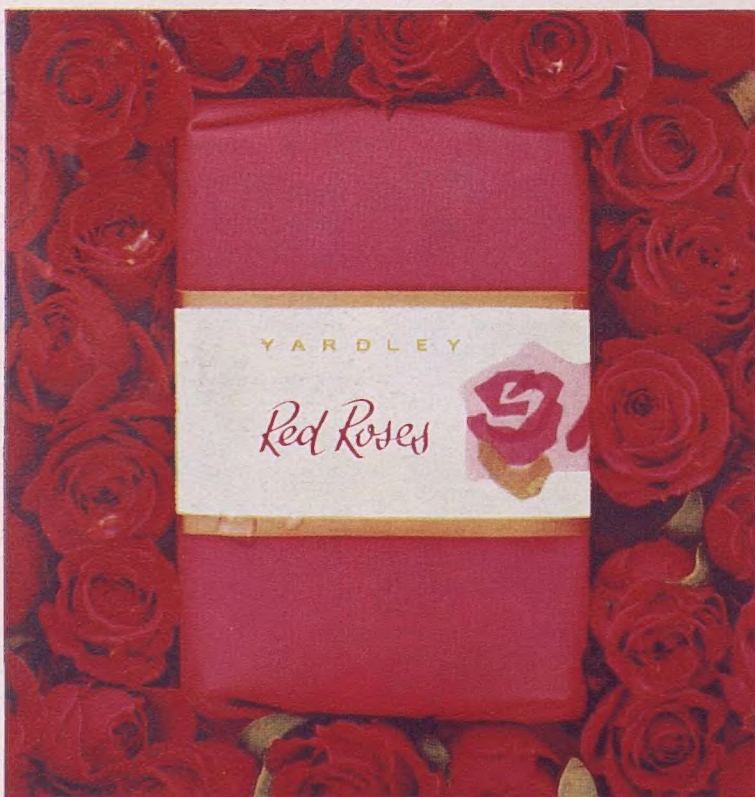
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